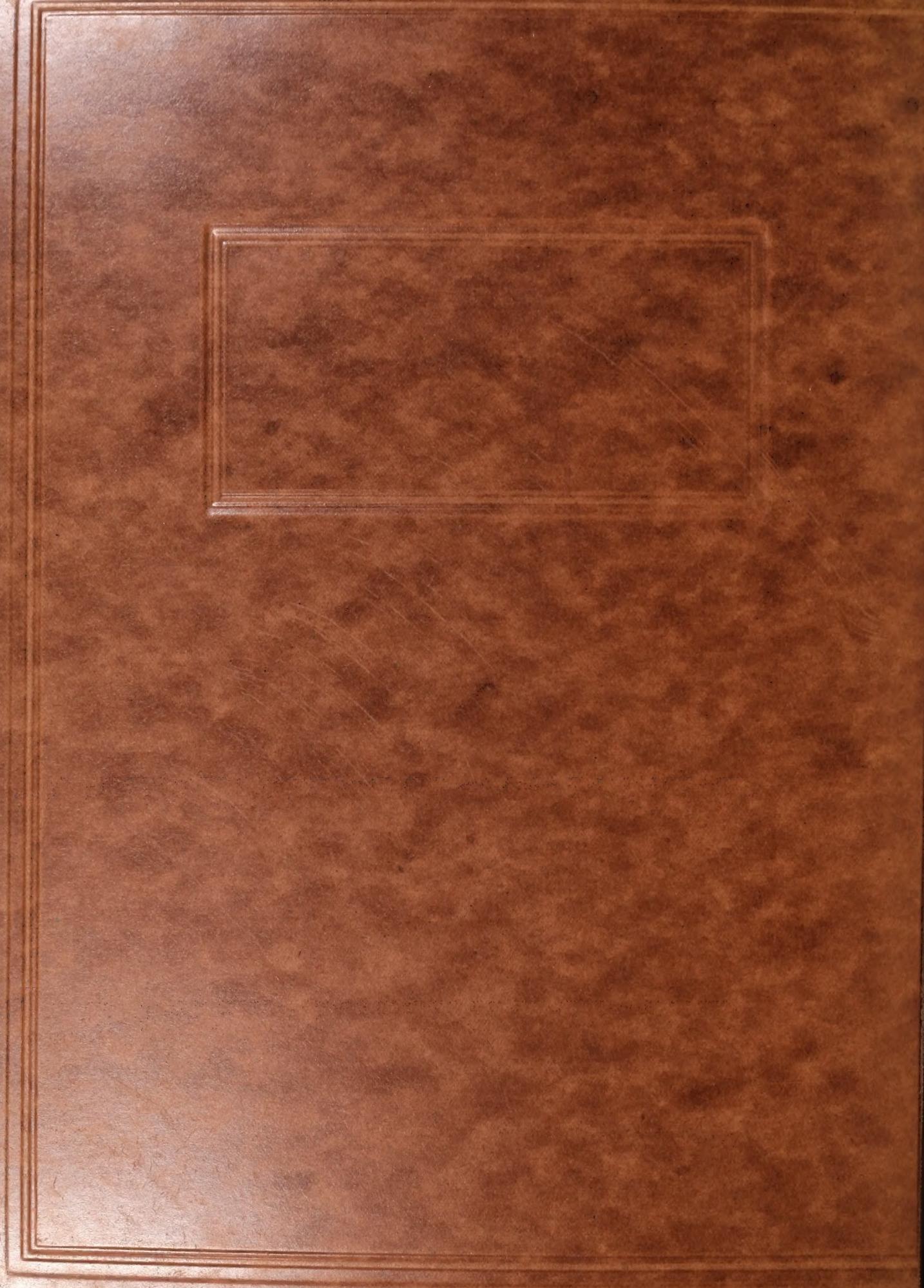


THESIS
SMALL ENSEMBLES
ELEMENTARY MUSIC EDUCATION

Phyllis J. Perry
Master of Music Education
1949

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BOSTON UNIVERSITY
COLLEGE OF MUSIC

Thesis

SMALL ENSEMBLES

IN ELEMENTARY MUSIC EDUCATION

by

Phyllis J. Perry
B.M., Houghton College, 1946

submitted in partial fulfilment of the
requirements for the degree of
Master of Music Education
1949

PRINCIPAL SUBJECT

DRIVE TO PARADISO

PIANO

WINTERGARTEN

WINTERGARTEN

70

WINTERGARTEN

WINTERGARTEN

Book of Contents

1. Introduction
2. The Value of Music Training
3. Personal Values of Musical Training
4. Musical Training Ensemble Training
5. The Value of the Arts
6. The Value of Life
7. The Value of Democracy
8. The Value of Good Citizenship
9. The Value of Good Sports
10. The Value of Good Books
11. The Value of Good Health

Approved by

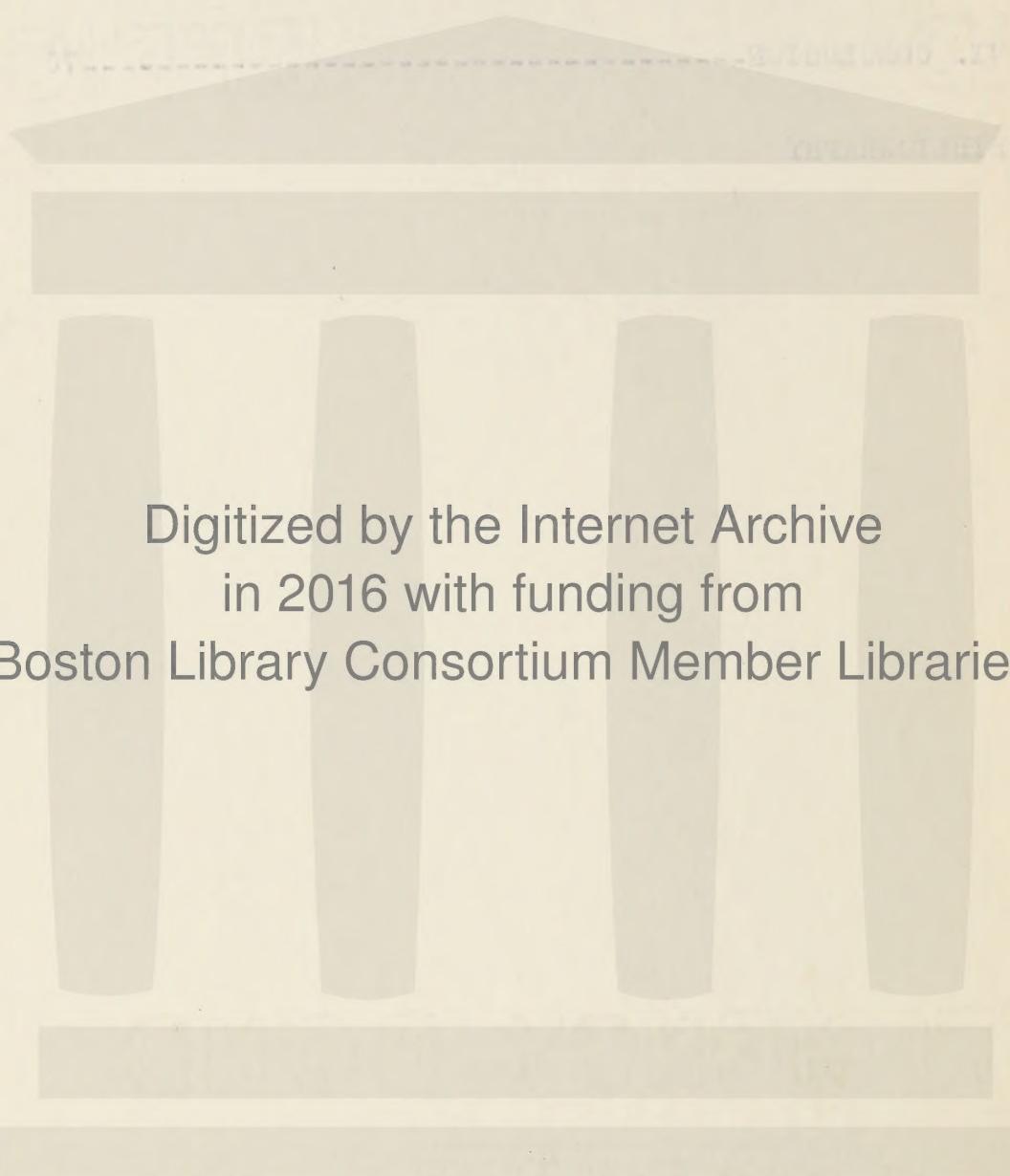
First Reader *Kenneth G. Kelley* Professor of music Education
Second Reader *Keith D. Snyder* Asst. Professor of Music Education

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CHAPTER I
INTRODUCTION

Many of our modern texts for beginning instrumentalists fail to provide ensemble music that is both interesting and elementary.

In an effort to produce vital, attractive material, many of our publishers print music that is much too difficult for the beginning student. On the other hand, error is frequently made in the opposite direction. In striving for simplicity, they sacrifice all elements of interest.

A quotation from a pamphlet put out by a well-known music publisher¹/ advertises: "Students have no difficulty in playing Ensemble Time after just a few months of study." However, an analysis of the music presented in the above text²/ shows that this statement is an exaggeration. The following passages form a representative sample of the arrangements included in Ensemble Time.

"Grandfather's Clock"--Henry C. Work

2nd Clarinet

This piece is to be played "scherzando" and would necessitate using substitute fingering for the C which follows D_b.

1. Rubank, Inc., Chicago 12, Illinois
2. Whistler and Hummel, Ensemble Time

Substitute fingerings and chromatic passages in fast tempo are not usually expected during the early months of study.

"One and All Rejoice"--Richard Massie

The greatest problem for the beginning violinist is intonation. Both of these passages are difficult for the first year violin student.

Many other similar examples could be cited.

Most of the available ensemble literature is arranged in duets, trios or quartets for like instruments; and such organization provides a valuable contribution toward successful class work. Music educators are becoming increasingly aware of the need for the more complete musical experience that may be afforded by ensemble work in varied instrumental combinations. Although music publishers have tried to meet this need, the material offered in this line still leaves much to be desired.

The following selection is copied from Rubank's Holiday Collection.^{1/} The pieces in this collection are playable as solo, duet, trio or quartet, by any combination of instruments.

1. E. DeLamater, Holiday Collection, Rubank, Inc.

In trying to include so many instrumental possibilities the necessary quality--simplicity--has been sacrificed.

"The First Noel"--Traditional

Ist Flute

While the Bb instruments are playing in the key of F, the non-transposing instruments are playing in Eb. This passage is high and with three flats it is difficult for the average beginning flutist in the elementary grades.

Most elementary ensemble music does not include piano. When a piano part is included it usually requires a technical proficiency far beyond the reach of elementary pupils. This is because it is assumed that the teacher will play the piano. It is only fair that the young pianists should also have the valuable experience of playing with others.

According to the above, our ensemble literature for beginning students needs revision in several areas. Most important are the following:

- (1) An adequate supply of ensemble music which requires elementary technique.
- (2) Pieces in which all instruments play equally attractive parts.
- (3) Piano accompaniments written to the ability level of elementary pupils.

In recognition of these needs, the author has included in the following pages 28 samples of ensemble arrangements designed for elementary students in grades three through six. To meet the requirements--simplicity, brevity and interest--all material included in this study has been drawn from folk tunes, hymns, and other attractive tunes familiar to children in these grades.

Following playing simple compositions, each player must be both leader and follower. He must assume the responsibility of leadership when his part is most important, but more often than not the rest of the class will provide accompaniment. He must actually play while helping in with the parts all the time.

Playing in a small group tends to develop consideration and appreciation of others. Each player is stimulated to work well because the effectiveness of the group depends upon him. As there is only one player to a part, there is no individual responsibility. The emphasis is on initiative and individual assistance. This phase of education should influence the pupil from the very beginning.

Individual differences are given a chance to develop at their leisure. Children of similar abilities are enabled to

CHAPTER II

EDUCATIONAL VALUES OF SMALL ENSEMBLES

"Certainly the values of participating in chamber music groups are so significant, certainly this activity is so defensible not as a rare product or end but as an educational means of developing good musicianship, that we ought to be able to include some beginners, some fairly well started players, and some who are advanced. We are dealing here not with a select activity for a few but a powerful educational force for many."^{1/}

Ensemble playing demands cooperation. Each player must be both leader and follower. He must assume the responsibilities of a soloist when his part is most important, but must subordinate himself at the right time and provide accompaniment. He must actually hear what is happening in all the parts all the time.

Playing in a small group tends to develop consideration and appreciation of others. Each player is stimulated to do his best because the effectiveness of the group depends on him. As there is only one player to a part, there is more individual responsibility. The emphasis is on initiative and individual intelligence. This phase of education should influence the pupil from the very beginning.

Individual differences are given a chance to develop at their levels. Children of similar abilities are enabled to

1. Dykema and Gehrkens, The Teaching and Administration of High School Music, p. 194

play and advance with others of the same level of ability.

"Whether or not the players in these small groups make music a vocation or an avocation, they are receiving valuable educational training in persistence, accuracy, and adaptation--qualities valuable not only in music, but in every field of endeavor. Making chamber music beautiful demands teamwork of a high order. Moreover, even in its elementary stages, it is favorable to the developing of a type of self criticism, of self education which results in a recreative activity that often continues far beyond school years." 1/

For the most part our students have not learned how to just have fun with music. In theory at least, the school exists for the pupils, but too often they are trained solely for what they can contribute to the school music organizations rather than with any vision for their future after school days are over. Both vocalists and instrumentalists should learn how to "barber shop" in small groups. Our instrumentalists should learn early to transpose to facilitate playing in varied combinations.

Ensemble training is directed toward making the players independent of the teacher rather than subordinate to him.

"The more the responsibility for adequate results can be placed upon the players than upon the teacher, the more educational and the more far-reaching the activity will be." 2/

1. Dykema and Gehrkens, op. cit., p. 181
2. Ibid, p. 197

Social Values of Ensemble Training

"Music is essentially a social art. One makes it for other people. One makes it with other people. And although one certainly can enjoy it alone, the sharing of musical pleasure tends to increase it."^{1/}

There is no end of delight to be found by any small, instrumentally well-balanced group, no matter how elementary it is. "Even if the group never becomes proficient enough to appear in public, the main objective--appreciation--has been accomplished if the players enjoy the music and the experience of playing together."^{2/} Public performance should serve mainly as an incentive to the fine performance of worthwhile music.

When children play instruments together they experience the need for cooperation and working together. Even the child will be convinced that two or more cannot play together without true rhythm, intonation, and a good solid tone.

The children should be encouraged to play for each other, not only at formal programs, but informally, solos, piano duets, and little ensembles. These small ensembles give more pleasure and carry over more directly into out-of-school music than any other phase of school music. "Only as students learn to make music for themselves can they be sure

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1. Mursell, "Give Your Child Music", Parents Magazine, May, 1947
 2. Warren, "Chamber Music in the School Program", Music Educators' Journal, Feb., 1939

that after they leave school they will have music wherever they go."^{1/}

An interesting example of the possibilities of small groups is found at the Campus School of Iowa State Teachers College in Cedar Falls, Iowa, where Mr. Melvin Schneider is getting amazing results with children of five and six. He was interested in both children and music and set out to bring harmony into their relationship. He proposed to cut out the awful boredom of practicing alone and bring team spirit forward as much as possible.

The children are divided into string quartets and quintets. They start with strings rather than the piano because they have to hear the right pitch and adjust their fingers to the correct place on the string. "Getting music out of a fiddle is an entirely personal achievement."^{2/}

"Schneider's kindergartners and preschoolers come together with their comrades for a fascinating, clubby half hour of nice noise which gives each child, as he fingers his instrument and saws with his bow a real sense of accomplishment. He is proud that he can do something difficult. Out of such small triumphs come many by-products. The sly child becomes self-confident. The little outlaw becomes an adjusted member of society. The daydreamer pays attention. All gain greater muscular coordination and skill. And as their work becomes more complex, extending to two-part vocal harmony and then the four-part harmony of a string quartet, they develop powers of concentration which aid them in all their school work."^{3/}

1. Dykema and Gehrkens, op. cit., p. 191

2. Carpenter and Kent, "They Learn to Fiddle at Five", Reader's Digest, Aug., 1947

3. Ibid

At the end of a year of playing quartets these tiny pupils can read notes and identify major and minor thirds and chords when played on the piano, a feat which stumps most of their parents.^{1/}

Herein is found the secret of mixing children and music together into a charming and delightful concoction. Just take four or five kindergarten children, mix well with an equal number of pint-sized instruments, add songs they can understand, and a piano accompaniment; frost the whole with smiles and games, and presto! The young'uns will beg for their music lesson and will grow up loving music.^{2/}

Musical Values of Ensemble Training

"Music making in small groups offers the best chances for training in musicianship."^{3/}

"As compared with band and orchestra, the small ensemble furnishes the specific type of musicianship building which directors agree makes for finer bands and orchestras. Sensitivity in listening and performing are developed by the performers in well organized small groups, this to a greater degree than is possible in the large group."^{4/}

In a small group where the parts don't have to be doubled, each can hear his own part and each of the other parts. Every tone is essential. "Quiet, rather than noise, is the chief means of obtaining effects." It is a unified

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1. Stewart, "Canceling the Drudgery in Music Practice", The Etude, Oct., 1948
 2. Ibid
 3. Kortschak, Hugo, "Chamber Music and its Role in Music Education", The Etude, Feb., 1948
 4. Waln, G. E., "More About Ensemble Playing", Music Educators' Journal, April, 1944

whole, yet each player remains individual. This is unlike the soloist who is a whole in himself or the orchestra which loses individuality in numbers and is held together by the personality of the conductor.

Elementary material played by beginners can be beautiful and satisfying but it requires careful, attentive listening of the players. Children can realize the delight of playing well by being led through their own interests into doing so. "Surprise them with it. Don't preach." "We must "start where the people are, and continue where they are as they go forward."^{1/} "This music must be the music that appeals to him in the environment in which he lives. Do not get above him, do not get away from him, but all the time keep with him."^{2/}

We must work at their level, but "is there any reason why we should not try to raise them to a better level, and to reveal to them things of which they do not dream?"^{3/}

"Of course musical discrimination can only be established by a process of growth. One must start with the immediate, the crude, the imperfect. One cannot force standards of taste in a series of fixed lessons. One can only bring about their evolution through a series of revealing and commanding developmental experiences. But the point is that when tackled in these terms the job can be done. Musical responsiveness is

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1. Zanzig, Augustus, Music in American Life, p. 202
 2. Driver, L. L., "Music Education in Rural Communities", MENC Yearbook, 1932
 3. Mursell, James, Education for Musical Growth, p. 190

fundamental to human nature, and it can be developed into discriminations which rise far above the gutter level. Not always, to be sure, and not with everyone. There will be resistances too stubborn, negative influences too strong to be overcome. Also we shall not seldom be defeated by our own limitations and mistakes. These, however, are among the inevitabilities which we must face. All we can ask is a policy which has in it the sure promise of reasonable success. And when we remember the universal and profound appeal of the art which we serve, we cannot deny that so much is possible."¹

Civic Values of Ensemble Training

In the Home

"Family music is not likely to commence or flourish without leadership and example from the parents."² We may teach a child to play an instrument, to value good music, but this will be of little use if his parents have low musical standards and no interest in making a place for music in the home.

"In the eighteenth century no home of a European family of the nobility was regarded as complete without its small orchestra, and in an earlier time the singing of madrigals was as common a home activity as the playing of cards has become in our own day."³

Musical activities for the parents might be sponsored

1. Ibid, p. 191

2. Zanzig, op. cit., p. 387

3. Ibid, p. 395

by the Parent-Teacher Association or adult evening classes at the school. Our school gatherings can have orchestras of adults to provide a portion of the program while the school children provide the rest. Parental interest would promote "haus musik" in the home to supplement the ensemble work in the school.

Zanzig investigated the music played by family groups in two cities which were among the first in the nation with regard to the quality and quantity of music instruction in their schools.^{1/} The investigation showed an enormous variety and range of qualities in music. It is admitted that the boys and girls who play instruments do very likely as a whole represent a larger proportion of musical and otherwise cultured families than any other group of children do. The record is not complimentary to school music teachers and parents.

Small ensembles are at their best in the home. The combination of instruments isn't always the best, but results in much pleasure for the participants. "There is no greater fun in music than such amateur instrumental playing."^{2/}

"Teachers will feel fully rewarded for their efforts in behalf of chamber music, if, aside from professional aims, they have contributed to bringing back this form of musical enjoyment to where it originated, the family."^{3/}

1. Ibid, p. 299

2. Spaeth, Sigmund, Music for Everybody, p. 58

3. Kortschak, op. cit.

In Church Life

The Psalmist exhorts us to praise the Lord "with the sound of the trumpet; praise him with the psaltery and harp. . . praise him with the stringed instruments and organs."^{1/}

"No musical voice is more beautiful or devotional than that of the violin or the violoncello, judiciously accompanied on the organ. . . The effect of stringed instruments under the great dome is like nothing else."^{2/}

When the center of musical interest is transferred to the homes where only a few players are needed, our Sunday Schools and churches can have players as well as singers for the hymns and chorales. The use of instruments would increase the attractiveness of the Sunday School for both the players and for those who listen or sing with them.

The possibilities of small ensembles in church are far greater than most of us have attempted to realize. Musical instruments have been used in connection with religious services from the earliest times. Old Testament accounts tell us of the importance of instruments and the great number and variety used.

In attempting to improve the music in the church by the use of instruments, the common mistake is to drown out the singing by excessive instrumental support.

1. Psalm 150, The Bible

2. Shuttleworth, H. C., The Place of Music in Public Worship,
p. 59

The question of what shall be played besides hymn tunes is one which requires tact and discernment. The criterion should be--does the divine beauty of the music help to lead those present nearer to God?

"For the common things of every day
God gave men speech in the common way,
And He gave to the poets words to reveal
The deeper things men think and feel;
But for heights and depths no word could reach,
God gave men MUSIC--the soul's own speech."

(Anonymous)

In the Community

An ensemble player can find opportunities in the musical life of the community. Usually the player whose sole instrumental outlet is through the large group, lays his instrument down when school days are over. Among the community activities which often call for small ensembles are such groups as the Parent-Teacher Association, Grange, Home Bureau, etc. Ensembles can perform in quarters where neither an orchestra or band could be accommodated and for some occasions they are more appropriate.

In this case, arrangements with persons of various proficiency can be used. Because of the limited selection of material available for the beginning ensemble, much of the arranging will have to be done by the teacher.

The ensemble within the class would serve part of the

CHAPTER III

ORGANIZATION OF ENSEMBLE GROUPS

"In the actual working out of the course two aims should be kept in mind: the first, to develop quality of musical understanding and of interpretation; the second, to acquire fluency not only in technical reading but also in that kind of ready mental adaptability that good ensemble playing requires."^{1/}

Within the Class Lesson

Since the reason for lack of ensembles in elementary schools is usually lack of time, or in some cases, poor use of time, the most logical way to organize ensembles is in the class lessons. Classes are usually made up of like instruments and all the playing done in unison. Multiple quartets, trios, duos, etc., can be formed within the class. For example, in a violin class of eight, we can have two complete quartets or four duos. We can use interesting pieces for the groups to accompany the technique that they are learning at the time. Often there are pupils of different levels of ability in the same class. In this case, arrangements with parts of varied difficulty can be used. Because of the limited selection of material available for the beginning ensemble, much of the arranging will have to be done by the teacher.

The ensembles within the class would serve part of the

1. Kortschak, op. cit.

need, but children should also have experience playing with different instruments. At the beginning the teacher could hear these ensembles composed of different instruments. When things are running smoothly it may be possible to turn the ensemble over to the best performer in the group. This pupil will continue to play his own part. Some schools have successfully used members of senior high school ensembles as assistant directors for the elementary school ensembles.

Human factors must be considered in forming these groups.

"The guiding principle is that of bringing together different temperaments, but we must avoid the attempt to combine extremes. We will have aggressive children, children who tend to show off, stolid children, over excitable children. We must set up a group in which there is plenty of healthy divergence but in which the will to cooperate and work together will safely outweigh these divergences."¹

In the School Room

The organization of a small ensemble is most desirable in every schoolroom where there are two or more students who play musical instruments. These young instrumentalists would enjoy playing obligatos in the class singing periods. When the school undertakes a project involving a study of the manners and customs of foreign peoples, folk tunes which are characteristic of these countries may be played for the class.

1. Hughes, Charles W., Chamber Music in the American Schools, p. 165

Transfer to Civic and Home Life

Even in the elementary stages pupils who live in the same neighborhood will enjoy playing together. Probably most of the neighborhood ensembles would be formed on the basis of friendship. These should be encouraged from the very beginning.

The ensemble should gather informally as much as possible, though periodically there should be faculty coaching. Teacher leadership is needed, but also the development of the will to play with others for the love and joy of it is very much needed. "Music must become so much a part of school life, that the child out of school will find it only natural to continue to make music, to listen to music, and to value music."^{1/}

"It is more important to give a student a feeling for the value of music and something in the way of power to develop his performing abilities than to give him a ready made skill, imposed by rigid drill, with little regard as to how it is to be used or indeed whether it is to be used at all outside the school walls."^{2/}

1. Hughes, op. cit., p. 45
2. Ibid, p. 46

CHAPTER IV

AVAILABLE MATERIAL FOR BEGINNING ENSEMBLES

WOODWIND DUETS

Two Clarinets

<u>Composer</u>	<u>Composition</u>	<u>Pub.</u>
Schubert, F.	Five Little Duets (training)	Mer
Voxman, arr.	Selected Duets (Volume I)	Ru
Keuffner	Fifty Progressive Duets (training)	CF-CB
Tallmadge and Lillya	56 Progressive Duets	Bel

Two Flutes

Tallmadge and Lillya	56 Progressive Duets	Bel
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Two Oboes

Tallmadge and Lillya	56 Progressive Duets	Bel
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WOODWIND TRIOS

Flute, Oboe, Clarinet

Uggen	Playwell Trios (collection)	PAS
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WOODWIND QUARTETS

Four Flutes

Holmes, arr.	Flute Symphony (collection)	Ru
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Four B_b Clarinets

Holmes, arr.	Clarinet Symphony (collection)	Ru
Schubert- del Busto	Theme from D minor String Quartet	CF
Uggen	Playwell Trio and Quartet Album	PAS
Voxman, arr. Beethoven	Ensemble Classics for Clarinet Quartets, Book I	Ru

Two B_b Clarinets, Alto, and Bass Clarinet

Voxman, arr.	Ensemble Classics for Clarinet Quartets, Book II	Ru
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Four Saxaphones

(Two Altos, Tenor, Baritone--2nd Tenor may
be substituted for Baritone)

Beethoven	Hymn	GHM
Brahms	Lullaby	PP
Cheyette, arr.	Viennese Lullaby	PP
Holmes, arr.	Saxaphone Symphony (collection)	Ru

(Soprano, Alto, Tenor, Baritone)

Laurendeau, arr.	Collection of 25 Gospel Hymns	CF
	Collection of 20 Folk Songs two volumes	CF

BRASS DUETS

Two Trumpets

Arban-Clarke	Sixty Easy Duets	CB
Breck, Arr.	Christmas Joys (with piano)	CF
Carnaud	30 Easy Duets, revised by E.F.Goldman	CF
Shuebruk	20 Duets for Two Trumpets	CF

Cornet and Baritone or Trombone

Shuebrukk 36 Favorite Home Duets CF

Two Trombones or Baritones

Breck, arr. Christmas Joys (with or without piano) CF

Henning 24 Easy Duets CF

BRASS TRIOS

Three Cornets or Three Trombones

Ostling Trio Album Bel

BRASS QUARTETS

Four Trumpets

Holmes, arr. Trumpet Symphony (Album) Ru

Mozart Divertimenti (timp. ad lib.) EHM

Tschaikowsky March of the Tin Soldiers GHM

Four Trombones

Long, arr. Trombone Symphony (Album) Ru

Two Trumpets, Horn, Trombone

(Trombone, Baritone or Cornet may be substituted on third part)

Beethoven Minuet in G Bar

Klemm Summer Afternoon GHM

Laurendeau, arr. Collection of 25 Gospel Hymns CF

Trinkhaus, arr. Deep River Wit

Voxman, arr. Ensemble Classics for Brass Quartet Book I Ru

Two Trumpets, Two Trombones

Lester, arr.	Three Chorales 1. If Thou But Suffer 2. Jerusalem, Thou City Fair and High 3. Wake, Awake, For Night is Flying	GHM
Sprinker, arr.	There's Music in the Air	GHM
Voxman, arr.	Ensemble Classics for Brass Quartet Book I	Ru
Wilson, arr.	Flow Gently, Sweet Afton; My Bonnie; Hymn	GHM

STRING DUETS

	<u>Two Violins</u>	
Auer	Leopold Auer, Graded Course in Ensemble Playing, Book II	CF
Gearhart-Green	Fiddle Sessions (for 2, 3, or 4 violins)	Sha
Whistler and Hummel	Ensembles for Strings (duet, trio, quartet and string orchestra, all in first position)	Ru

STRING TRIOS

	<u>Violin, Cello, Piano</u>	
Kinscella	Folk Tune Trios	CF
Krogmann	Zephyrs from Melodyland, Op. 15,	GS
Norfleet	Eight Easy Trios	CF

Three Violins

Ruegger	Junior Fiddlers Three (with piano)	GHM
Smith	In Puppet Town (3 numbers published separately, with piano)	CF

STRING QUARTETS

Two Violins, Viola, Cello

Bornshein	Easy Classics for Ensemble Players	BM
Jones, Dasch and Krone	Strings From the Start, Vol. I, II	CF

Four Violins

Auer	Leopold Auer, Graded Course in Ensemble Playing, Book I, First Ensemble Folio (There are viola and cello parts which can be used instead of 3rd and 4th violin)	CF
Ghys	Amaryllis	CF
Gordon	Four Melodious Pieces	BMI(AMP)
Severn	Blacksmiths	CF
Fritsche and Saenger	The Violin Choir	CF

Two Violins, Two Cellos

Arne-Springer	Minuet	GHM
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Three Violins, Cello

Bach-Springer	Chorale from Christmas Oratorio	GHM
Fyffe & Kimberly	Teamwork Tunes	GHM
Grieg	Gavotte	GHM
Koschak	Forsaken	GHM

Music for Miscellaneous Ensembles

Whistler and Hummel	Ensemble Time Four parts in score form	Ru
DeLamater	Holiday Collection Solo, duet, trio, quartet, or larger combinations. 58 national and folk songs, hymns, ballads, etc.	Ru
Holmes	Class Ensemble Folio For quartet of any four band instruments.	Ru
Cheyette and Roberts	Four-tone Folios, Vol. I, II, III For string, woodwind and brass instruments, and playable in any mixed ensemble.	CF
Maddy, Giddings Roberts, String- ham	The Tritone Folio For all woodwind, brass, and string instruments.	CF
Roberts	The Harmony Album Solo, duet, or trio	CF
Ranger, A. R.	Wreath of Holly Selection of Christmas Songs	CF

KEY TO PUBLISHERS

AMP--Associated Music Publishers, Inc., 25 W. 45th St.,
New York 19, N. Y.

Bar--C. L. Barnhouse Co., High Avenue and L Street,
Oskaloosa, Iowa

Bel--Belwin, Inc., 43 W. 23rd Street, New York 10, N. Y.

BM---The Boston Music Co., 116 Boylston St., Boston 16, Mass.

BMI--Broadcast Music, Inc., 25 W. 45th Street, New York 19,
N. Y.

CB---The Cundy-Bettoney Co., Inc., Bradlee & Madison Sts.,
Hyde Park, Boston 36, Mass.

CF---Carl Fischer, Inc., 56-62 Cooper Square, New York 3, N.Y.

EHM--Edwin H. Morris & Co., Inc., 1619 Broadway, New York 19,
N. Y.

GHM--Gamble Hinged Music Co., 218 S. Wabash Ave., Chicago 4,
Ill.

GS---G. Schirmer, Inc., 3 E. 43rd St., New York 17, N. Y.

PAS--Paul A. Schmitt Music Co., 88 S. Tenth St. Minneapolis 2,
Minn.

PP---Paull-Pioneer Music Corp., 1657 Broadway, New York, N. Y.

Ru---Rubank, Inc., 736 S. Campbell Ave., Chicago 12, Ill.

Sha--Shawnee Press, 1697 Broadway, New York 19, N. Y.

Wit--M. Witmark & Sons, RCA Bldg., Rockefeller Center, New
York 20, N. Y.

MARY HAD A LITTLE LAMB

Allegro Moderato Violin, Cello and Piano

Violin

Cello

Piano

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f

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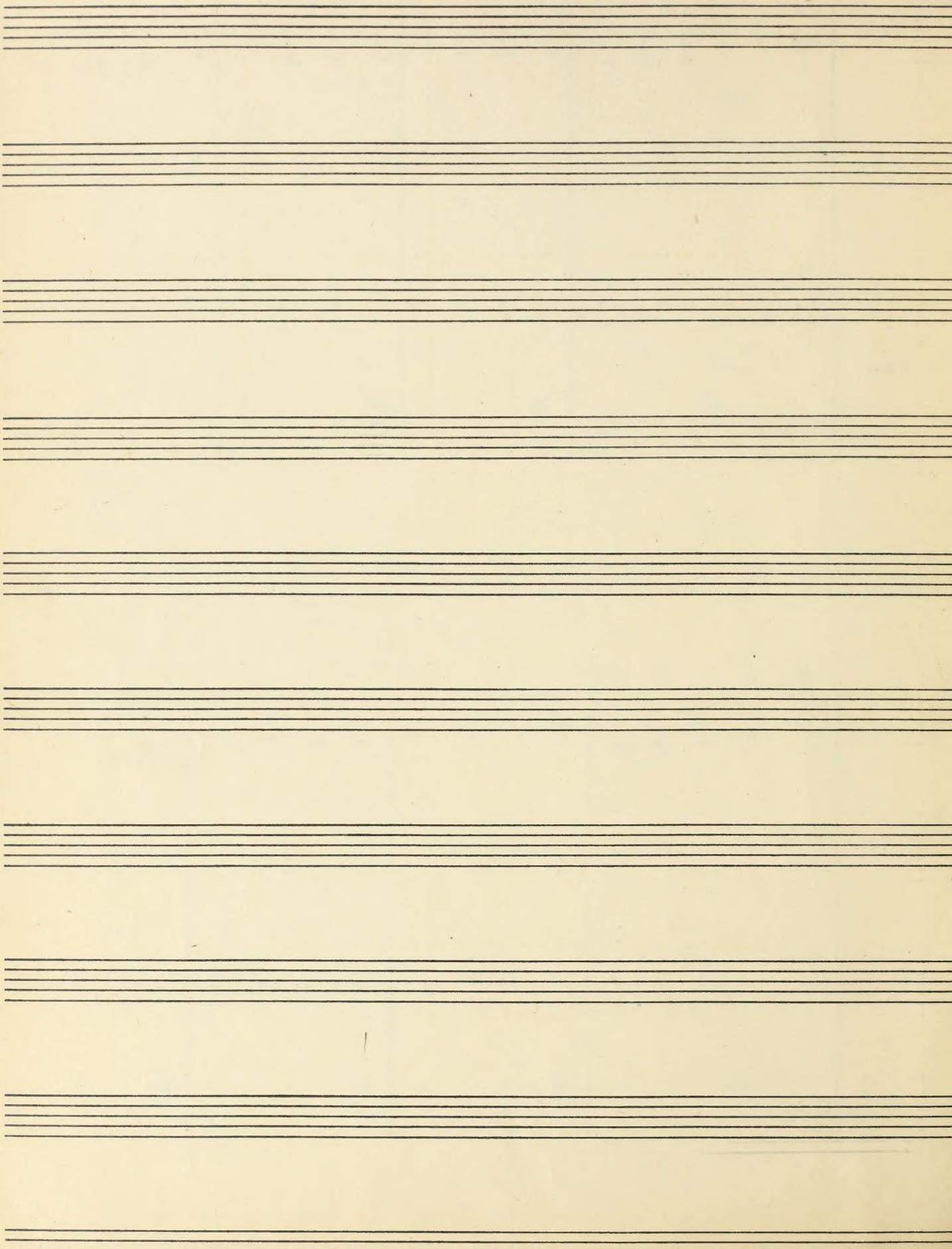
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mf



OATS, PEAS, BEANS AND BARLEY

Violin, Cello and Piano

Allegro

V n

Violin

Cello

Piano

mf

mf

figura

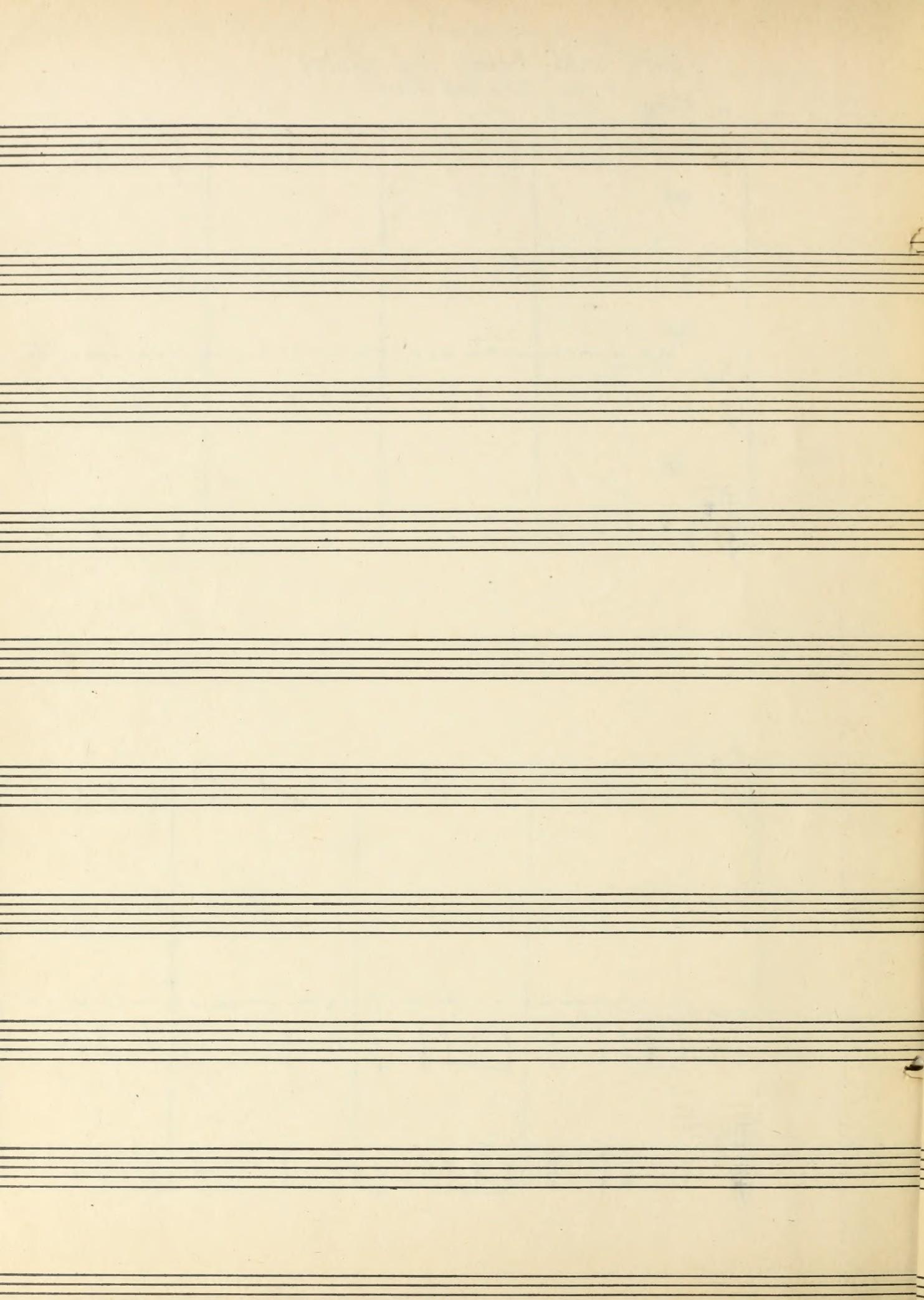
mf

mf

mf

mf

mf



BAA, BAA BLACK SHEEP

Moderato String Quartet .

Violin 1: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp
 Violin 2: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp
 Violin 3: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp (or mf melody)
 Viola: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp (mf melody)
 Cello: $\text{G}^{\#}$, $\frac{2}{4}$ time, mf (mp)
 Bassoon: $\text{G}^{\#}$, $\frac{2}{4}$ time, mf (melody)
 Trombone: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp (melody)
 Bassoon: $\text{G}^{\#}$, $\frac{2}{4}$ time, mf (melody)
 Trombone: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp
 Bassoon: $\text{G}^{\#}$, $\frac{2}{4}$ time, mp

LONDON BRIDGE
2 Trumpets and piano

28

Allegro

Trumpet 1

mf

Trumpet 2

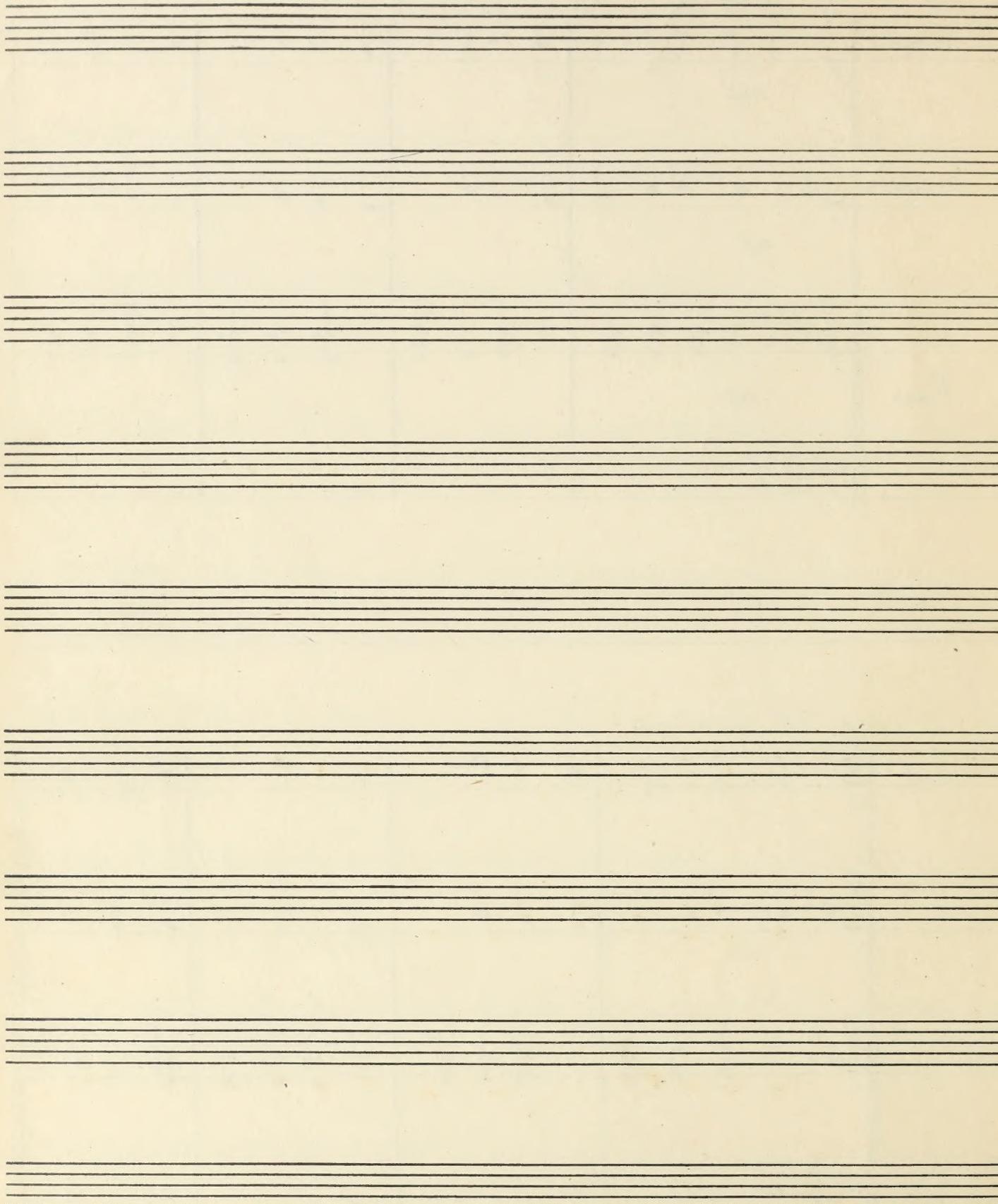
mf

Piano

mf

Detailed description: The score is handwritten on white paper. It features two systems of music. The first system begins with a dynamic of 'mf'. The second system begins with a dynamic of 'mf'. The music is written in common time, with various key signatures (D major, B-flat major, B-flat minor). The instrumentation includes two trumpets and a piano. The piano part consists of simple chords and sustained notes.

Detailed description: This is a continuation of the musical score from the previous page. It consists of four staves of handwritten music. The top staff is for the piano, showing a sequence of chords and sustained notes. The bottom three staves are for the two trumpets, showing rhythmic patterns and dynamics like 'mf' and 'p.'. The music is in common time and uses various key signatures.



LAZY MARY

3^Bb Clarinets and Piano

Allegro

Clarinet 1

mf

Clarinet 2

mf

Clarinet 3

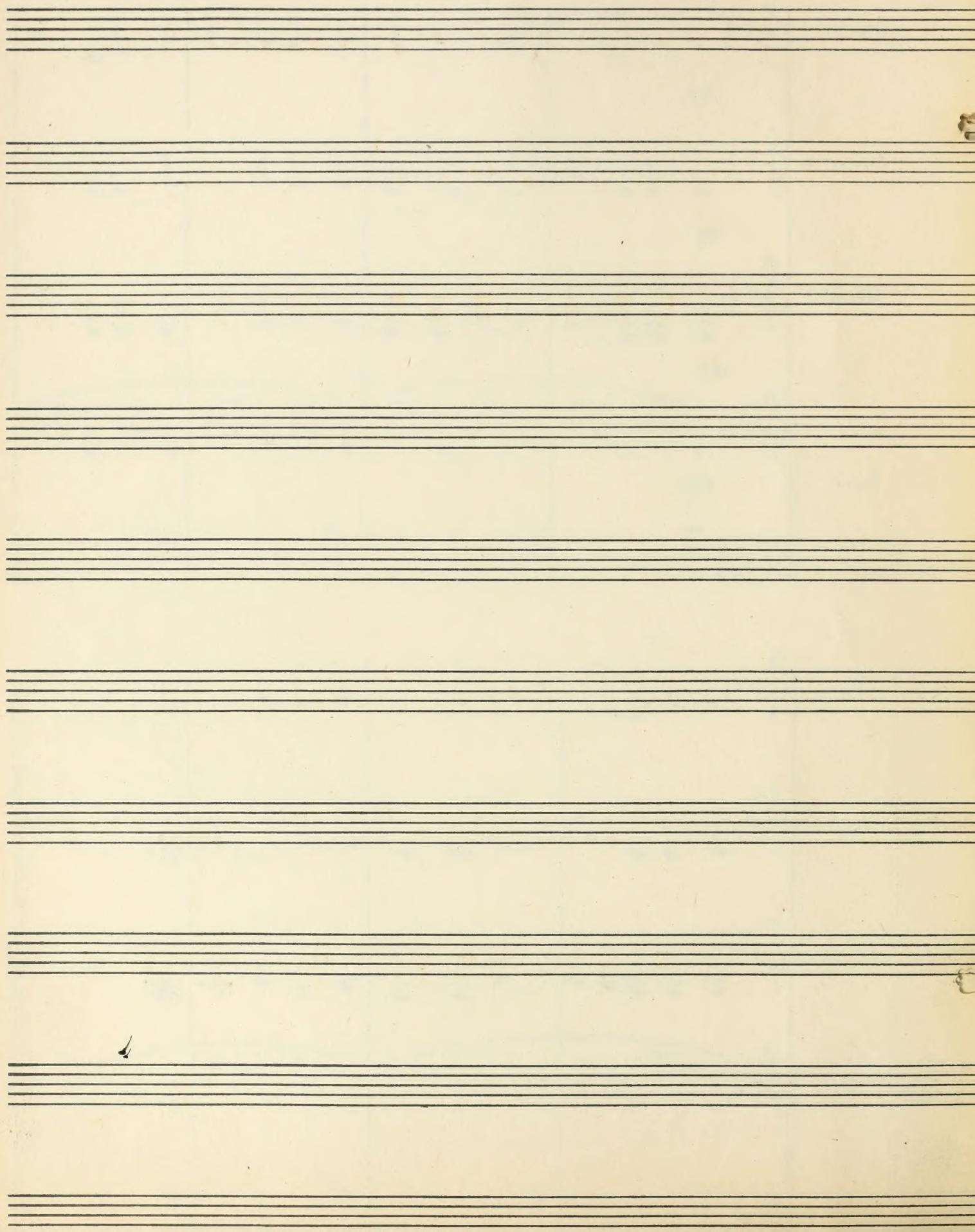
mf

Piano

mf

1 2 3 4 5 6 7 8

5 6 7 8



TEN LITTLE INDIANS
2 Trumpets (13b) and piano

30

Briskly

Tr. 1

mf

Tr. 2

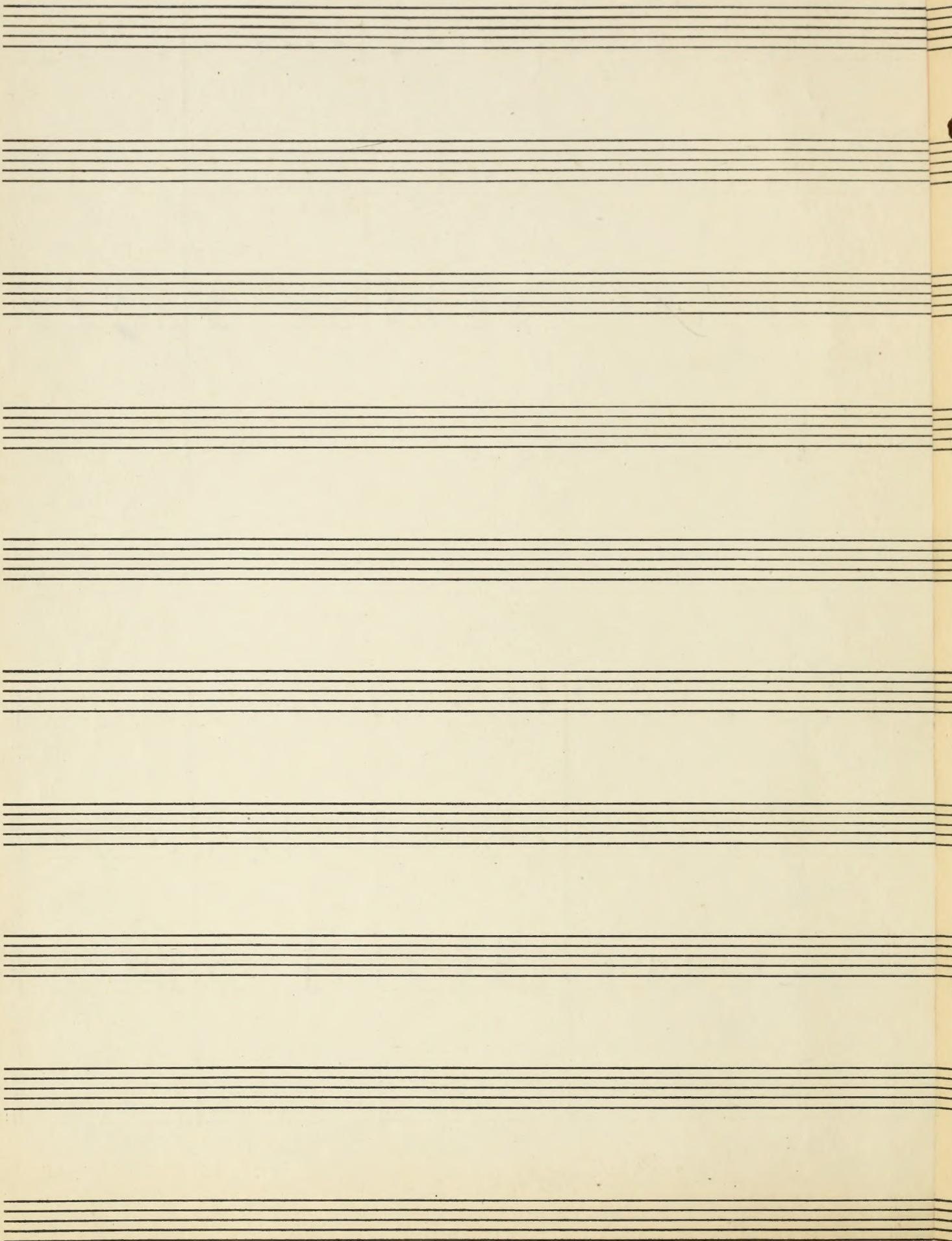
mf

Piano

mf

This is a handwritten musical score for 'Ten Little Indians' arranged for two trumpets and piano. The score is divided into two systems. In the first system, the two trumpets play eighth-note patterns, and the piano provides harmonic support with quarter notes. The second system continues this pattern. The music is written in common time with a key signature of one sharp (F#). Dynamics like 'mf' (mezzo-forte) are indicated, and the tempo is marked as 'Briskly'.

This is a continuation of the handwritten musical score for 'Ten Little Indians'. It shows the second system of the piece, continuing the eighth-note patterns for the trumpets and harmonic support from the piano. The music remains in common time with a key signature of one sharp (F#).



HUMPTY DUMPTY
2 Trumpets and piano

Allegro

Tr. 1

Tr. 2

Piano

mf

mf

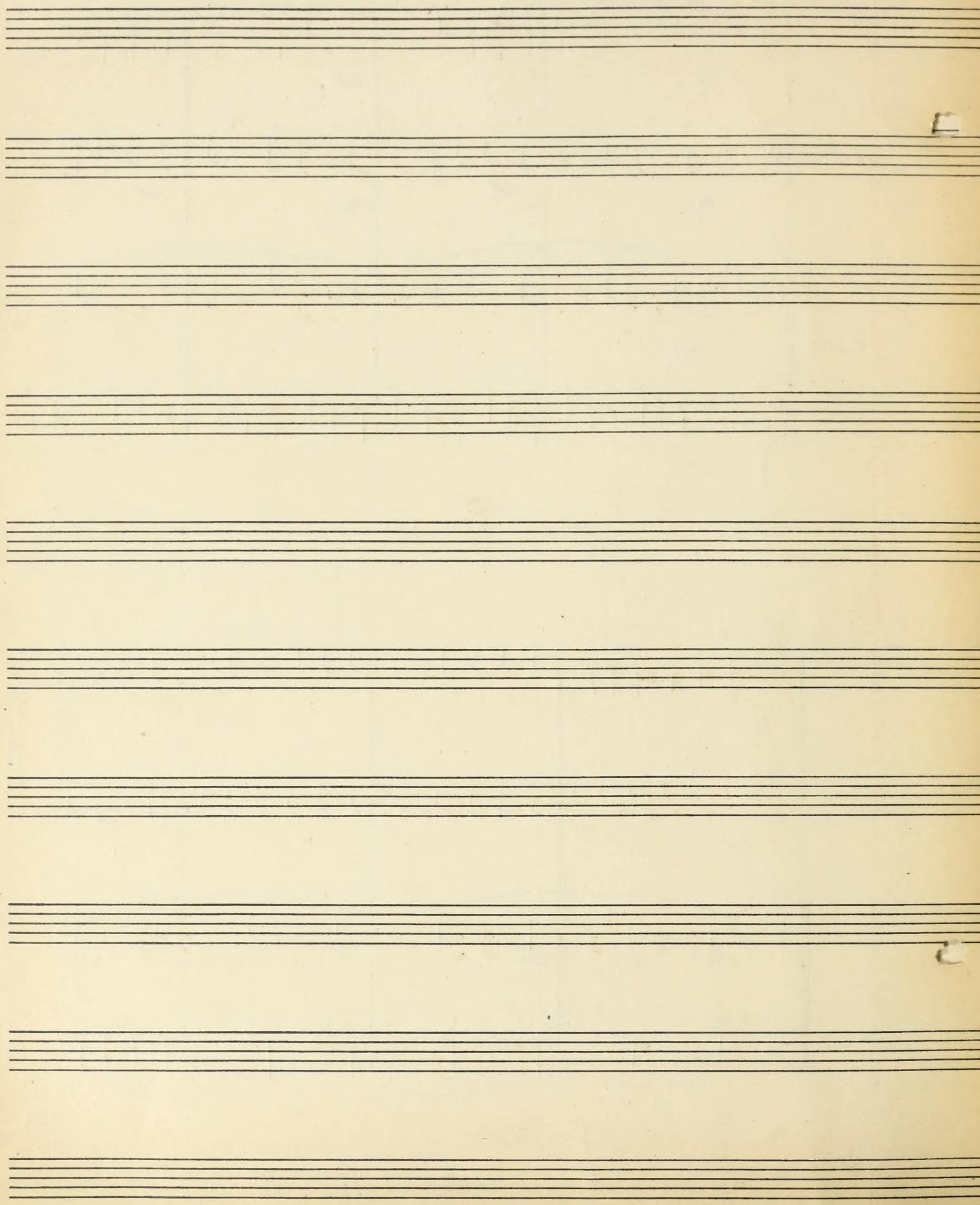
mf

ff

ff

mf

ff



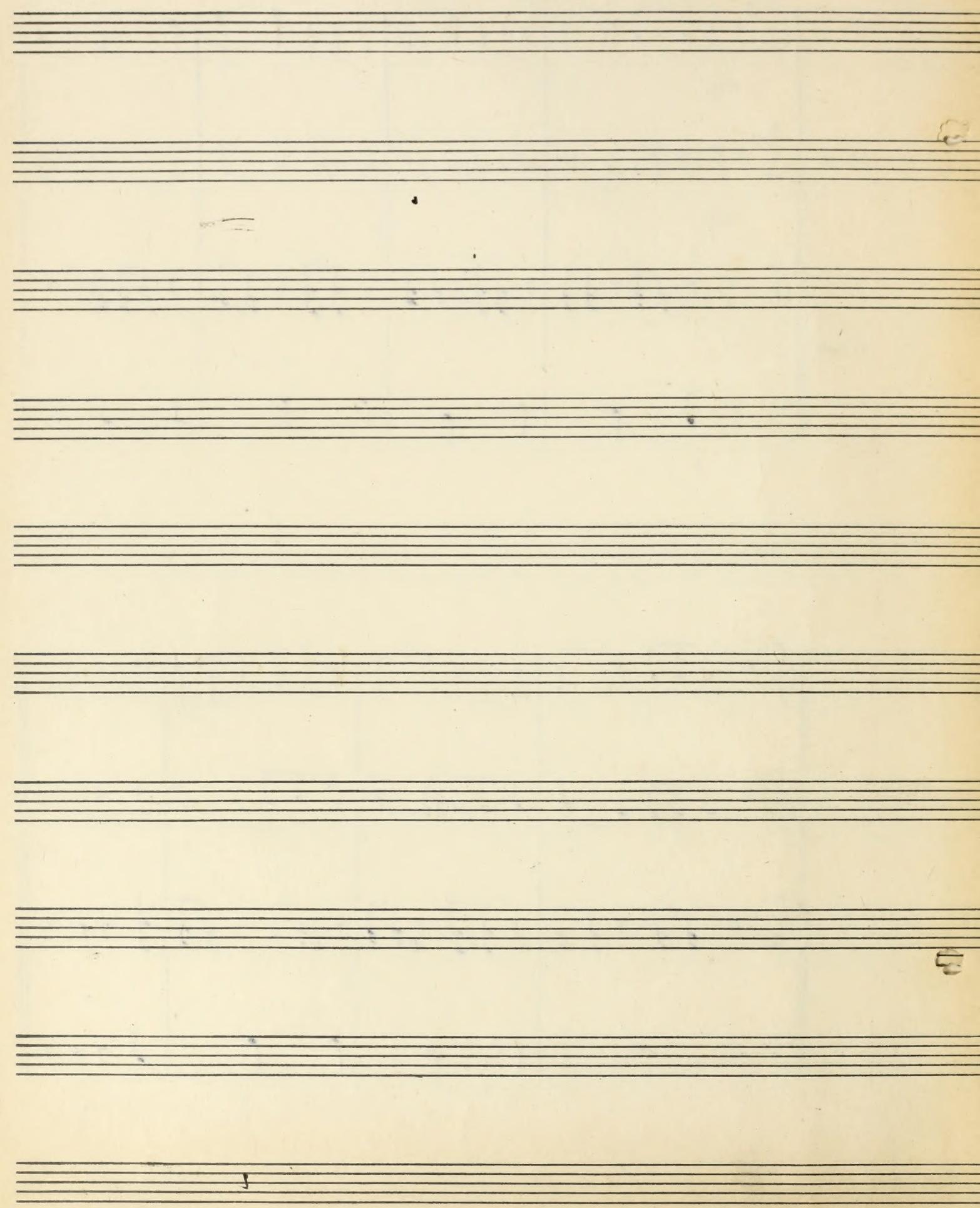
LITTLE JACK HORNER

Allegretto con moto (d. = 92) 2 clarinets and piano

Cl. 1

Cl. 2

Piano



POP! GOES THE WEASEL
String Quartet

Violin 1 *Allegro* *mf*

Violin 2 *mf*

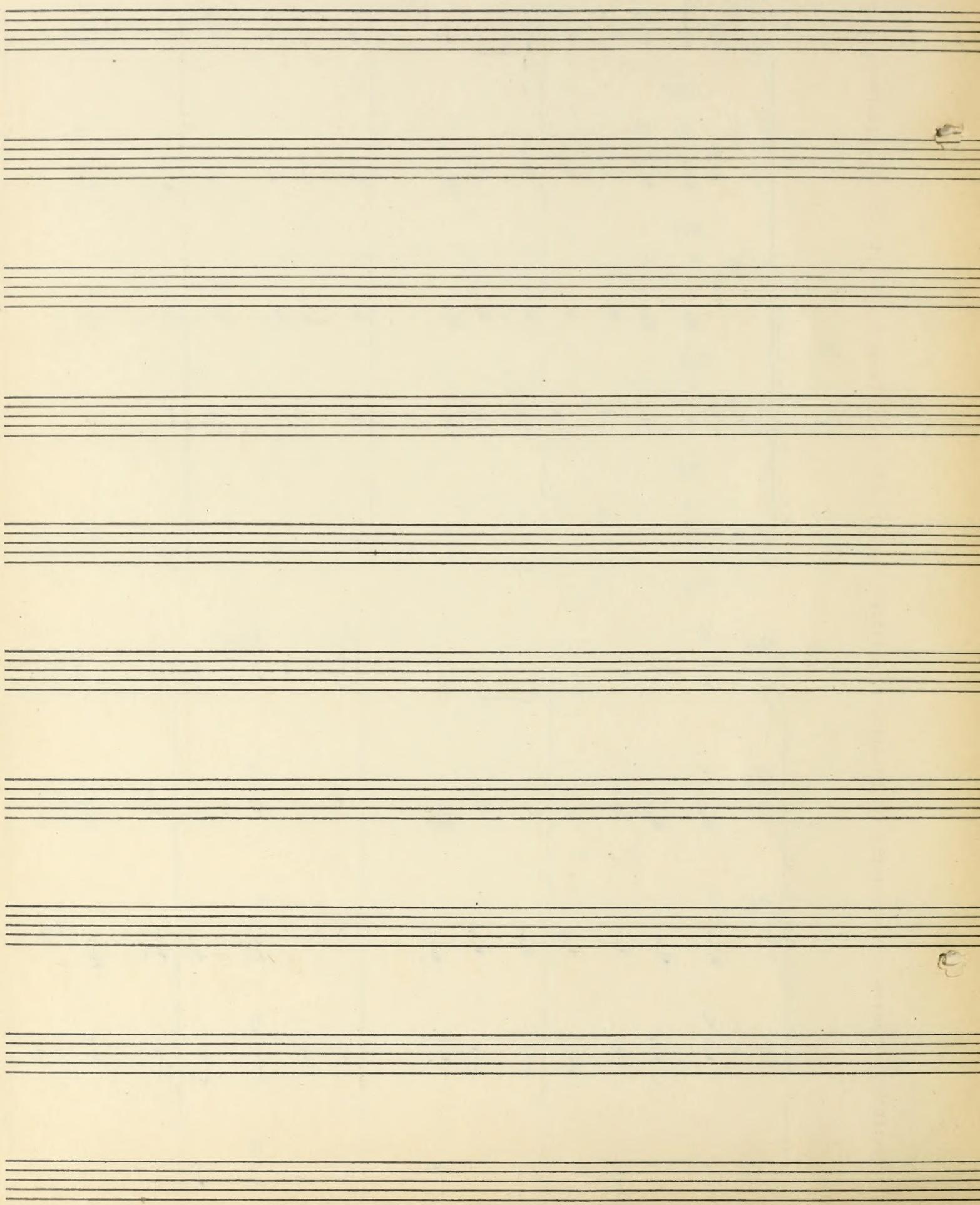
Violin 3 *mf*

or

Viola *mf*

Cello *mf*

p133 *Arco*



TWINKLE, TWINKLE, LITTLE STAR

Violin, cello and piano

Moderato

Violin

Cello

Piano

Fine.

The score is a handwritten musical arrangement for three instruments: Violin, Cello, and Piano. It is set in common time with a key signature of one sharp (F#). The Violin part consists of eighth-note patterns. The Cello part features sustained notes with grace notes above them. The Piano part provides harmonic support with sustained notes and eighth-note chords. The piece concludes with a final section for the piano, marked 'Fine.'

D.C. al Fine

This is the continuation of the musical score. The instrumentation remains the same: Violin, Cello, and Piano. The tempo is 'Moderato'. The score concludes with a repeat sign and the instruction 'D.C. al Fine', which means 'Da Capo at the end'. The piano part includes dynamics like 'mf' and 'mp'.

POLLY - WOLLY - DOODLE
2 Violins, or violin, viola and piano

35

Allegro Moderato

Violin 1

Violin 2

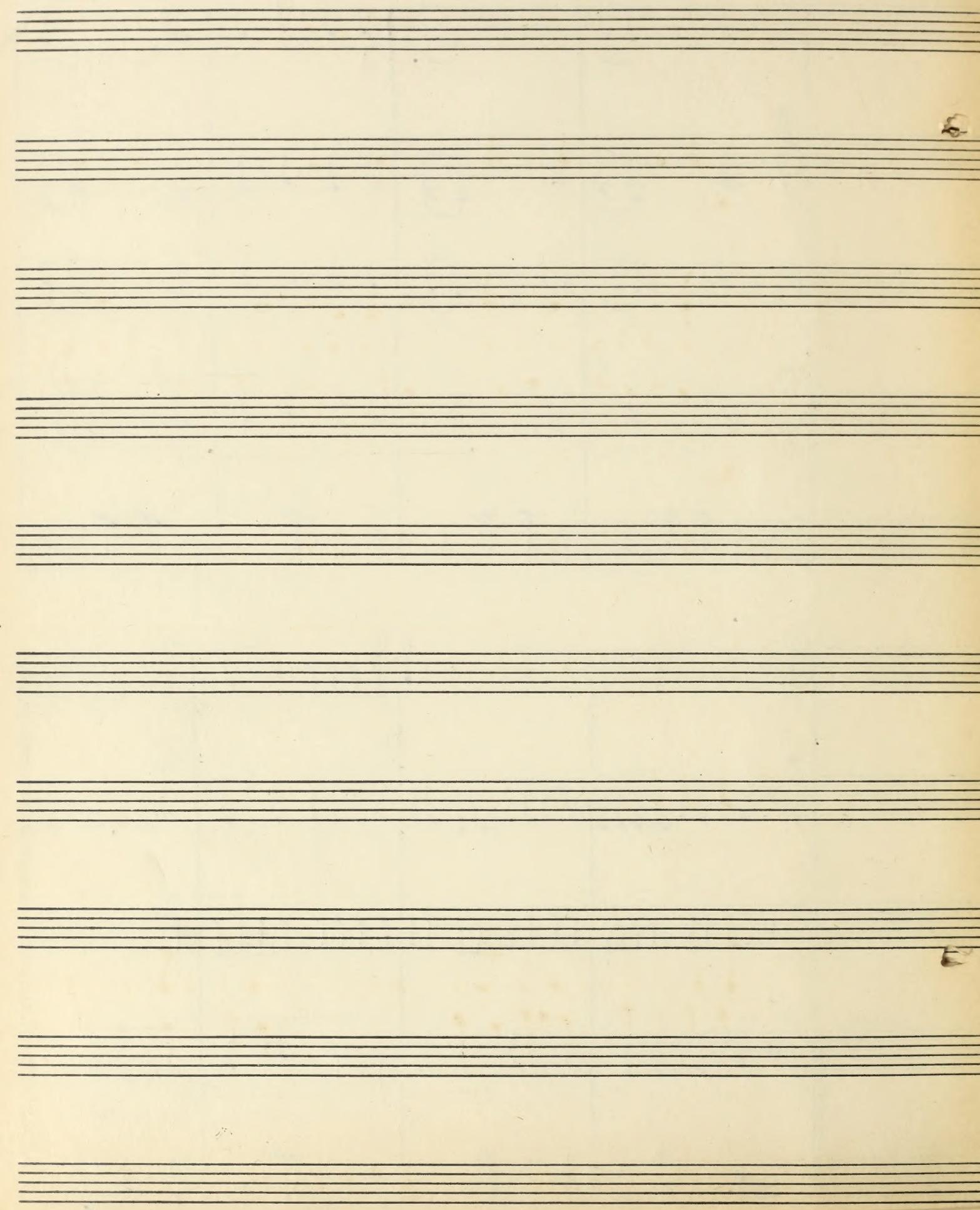
or

Violoncello

Piano

Handwritten musical score for four voices. The score consists of four staves. The top three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature varies: the first two staves have one sharp (F#), the third has one flat (B-flat), and the fourth has no sharps or flats. The vocal parts are written in soprano, alto, tenor, and basso (Bass) voices. The music includes various note heads, stems, and bar lines.

Handwritten musical score for four voices, continuing from the previous system. The staves and time signatures remain the same: common time for the top three voices and 2/4 time for the bass. The key signature changes between staves. The vocal parts are written in soprano, alto, tenor, and basso voices. The music includes various note heads, stems, and bar lines.



JINGLE BELLS

3 Bb Trumpets, or 3 Bb Clarinets, piano and sleigh bells

37

Allegro Moderato

Trumpet 1

mf

Trumpet 2

mf

Trumpet 3

Bells

gva

Piano

mf

JOLLY OLD ST. NICHOLAS
2 Bb trumpets and piano

38

Allegro

Trumpet 1

mf

Trumpet 2

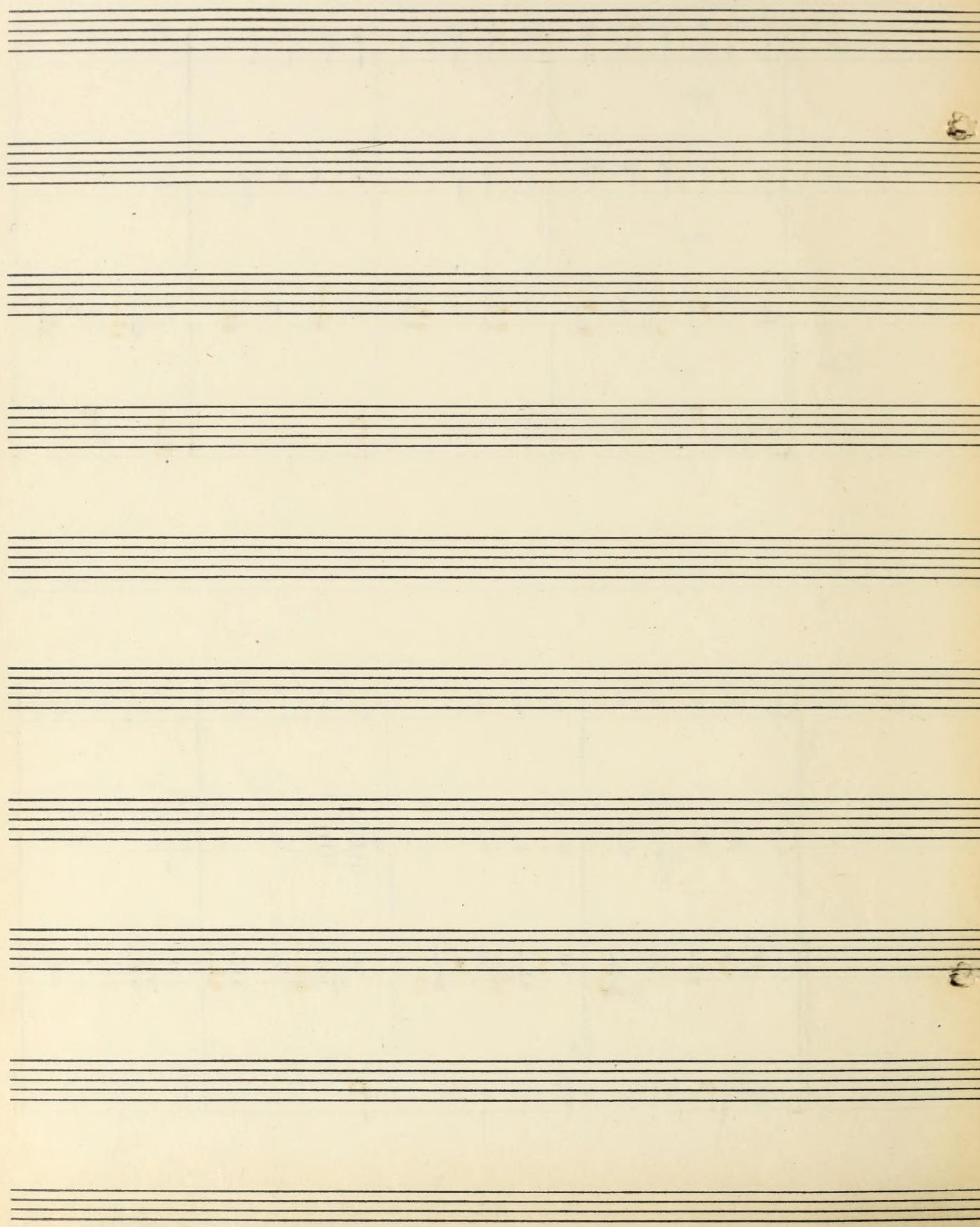
mf

Piano

mf

Detailed description: This block contains the first four measures of the musical score. The first trumpet part (G clef) has a steady eighth-note pattern. The second trumpet part (C clef) starts with an eighth-note pattern followed by a measure with a bass clef and a 3/2 time signature. The piano part (F clef) provides harmonic support with eighth-note chords. Measure 4 ends with a single note.

Detailed description: This block contains the next four measures of the musical score. The piano part becomes more active, featuring sixteenth-note patterns and grace notes. The trumpet parts continue their eighth-note patterns, maintaining the rhythmic drive of the piece.



Handwritten musical score for four voices. The score consists of two systems of music, each with four staves. The key signature changes between systems. The first system starts in G major (no sharps or flats), followed by a section in A major (one sharp), then a section in E-flat major (two flats), and ends in C major (no sharps or flats). The second system starts in G major (no sharps or flats), followed by a section in F major (one sharp), then a section in D major (one sharp), and ends in C major (no sharps or flats). The vocal parts are labeled with letters: soprano (S), alto (A), tenor (T), and bass (B). The bass part includes dynamic markings like p (piano) and fp (fortissimo/pianissimo).

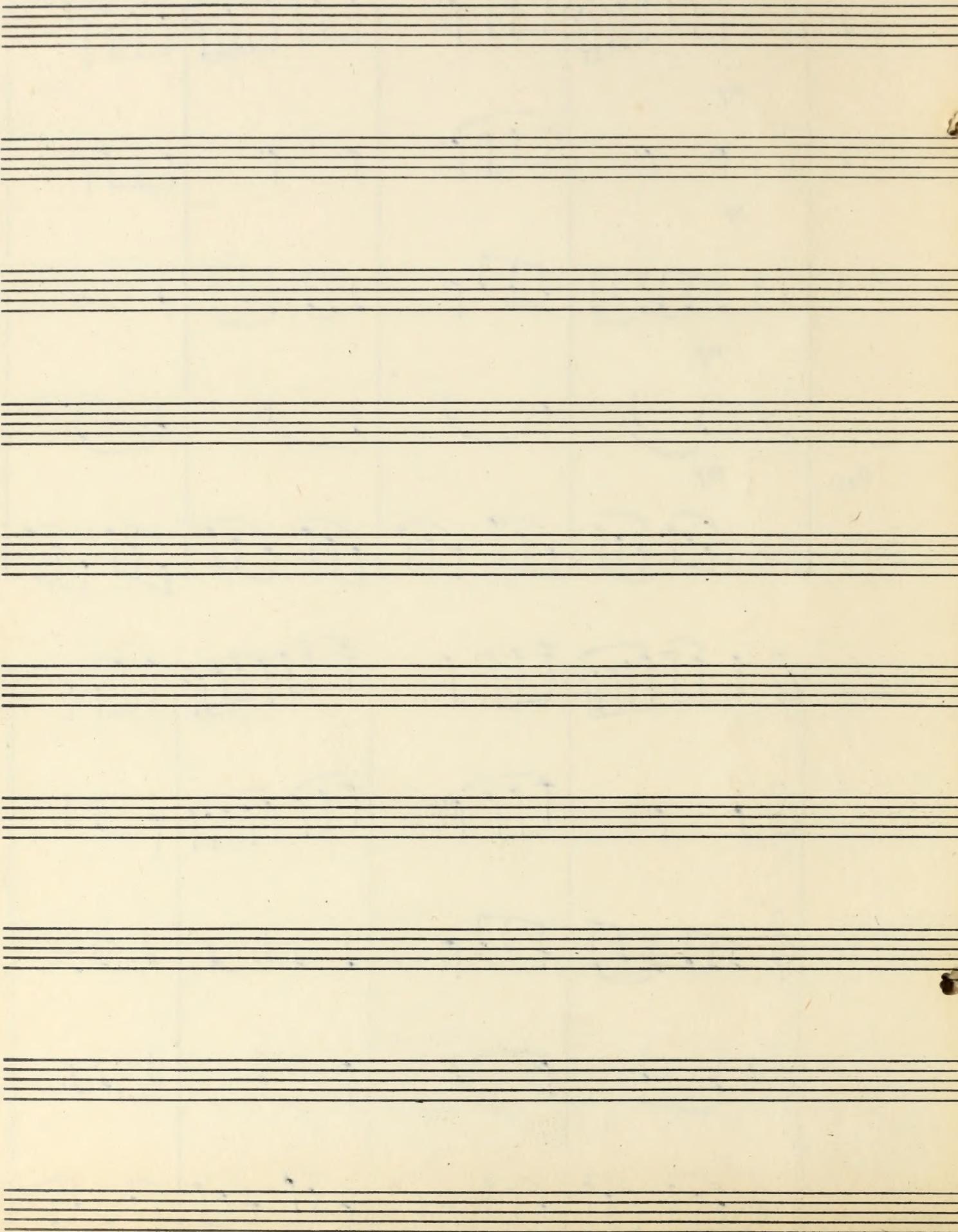
Handwritten musical score for four voices, continuing from the previous system. The score consists of two systems of music, each with four staves. The key signature changes between systems. The first system starts in G major (no sharps or flats), followed by a section in F major (one sharp), then a section in D major (one sharp), and ends in C major (no sharps or flats). The second system starts in G major (no sharps or flats), followed by a section in E major (one sharp), then a section in C major (no sharps or flats), and ends in A major (one sharp). The vocal parts are labeled with letters: soprano (S), alto (A), tenor (T), and bass (B). The bass part includes dynamic markings like p (piano) and fp (fortissimo/pianissimo).

LAVENDER'S BLUE
3 Bb Alto Saxophones and piano

old English

Handwritten musical score for three alto saxophones and piano. The score consists of two systems of music. The top system is for three alto saxophones, with parts 1, 2, and 3. Part 1 starts with a treble clef, 6/8 time, and a dynamic of mp. Part 2 starts with a treble clef, 6/8 time, and a dynamic of mp. Part 3 starts with a treble clef, 6/8 time, and a dynamic of mp. The bottom system is for piano, indicated by a piano icon and the word "Piano". The piano part includes a bass staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written on five-line staves.

Continuation of the handwritten musical score for three alto saxophones and piano. This section also consists of two systems of music. The top system continues the parts for three alto saxophones. The bottom system continues the piano part. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written on five-line staves.



BUT DEAR! WHAT CAN THE MATTER BE?
Allegretto Clarinet, cello, piano English Folk Song

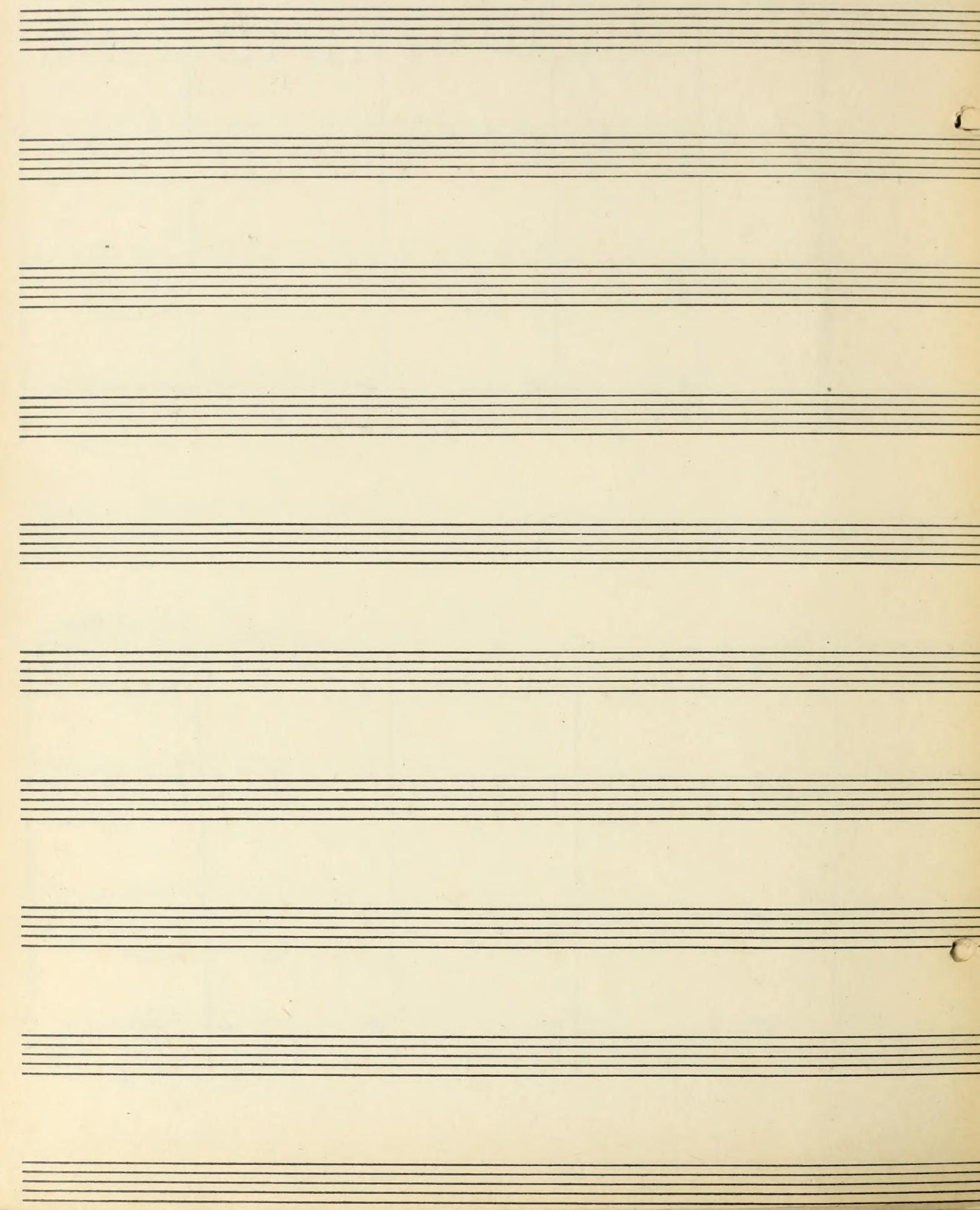
Handwritten musical score for three instruments: Clarinet, Cello, and Piano. The score consists of two systems of music. The first system starts with a treble clef, common time, and a key signature of one sharp. The Clarinet part has dynamics 'mf' and 'v'. The Cello part has dynamics 'mf'. The Piano part has dynamics 'mf'. The second system begins with a treble clef, common time, and a key signature of one sharp. The score concludes with a 'Fine.' at the end of the third measure of the second system.

Continuation of the handwritten musical score from the previous page. It consists of three staves of music. The top staff is for the Clarinet, the middle staff for the Cello, and the bottom staff for the Piano. The music continues from the end of the first system, starting with a treble clef, common time, and a key signature of one sharp. The score concludes with a 'Fine.' at the end of the third measure of the third staff.

Handwritten musical score for three voices (Treble, Bass, and Alto) in common time, key signature of one sharp (F#). The vocal parts consist of eighth-note patterns. The bass part includes dynamic markings like f and p , and rhythmic markings like J and $\text{J}.$. The alto part features a melodic line with grace notes and slurs. Measures 1-4 conclude with a repeat sign and a bass clef.

D.C. al Fine

Continuation of the handwritten musical score. The vocal parts (Treble, Bass, Alto) continue their eighth-note patterns. The bass part includes dynamic markings like f and p , and rhythmic markings like J and $\text{J}.$. The alto part features a melodic line with grace notes and slurs. Measures 5-8 conclude with a repeat sign and a bass clef, followed by the instruction "D.C. al Fine".



THE DAUGHTERS OF ERIN (Garryowen)
2 violins and piano

43

Irish tune

Lively

mf

mf

mf

l.h.

β:

β:

β:

β:

#d.

#d.

#d.

#d.

p

n

p

β:

β:

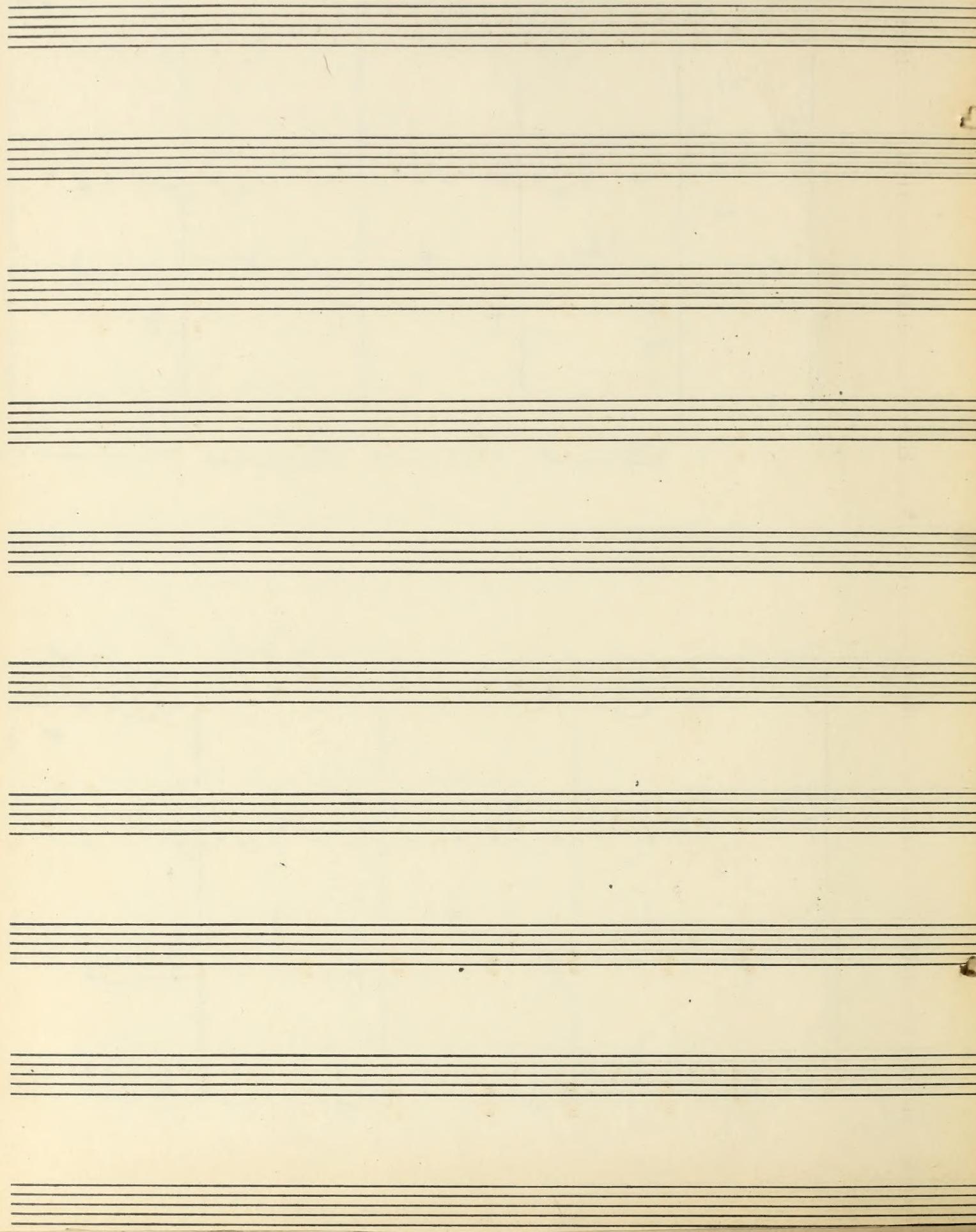
β:

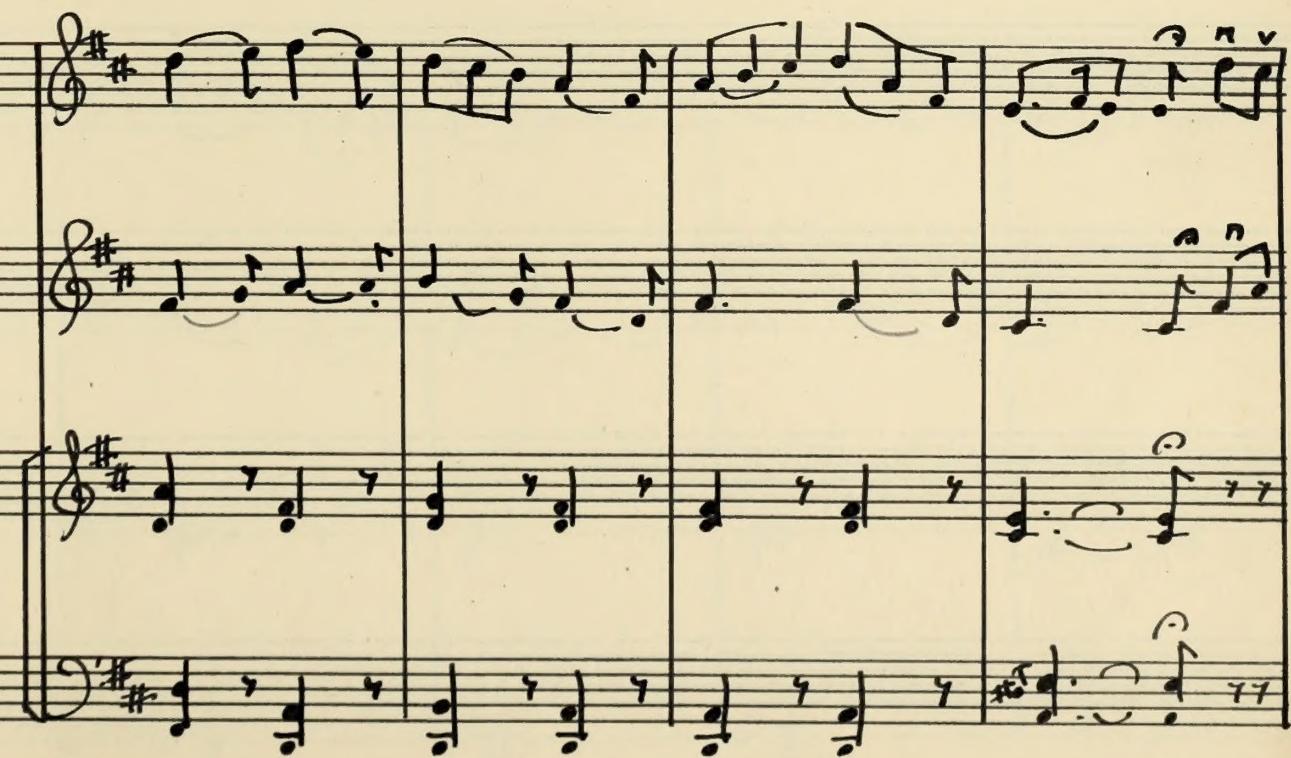
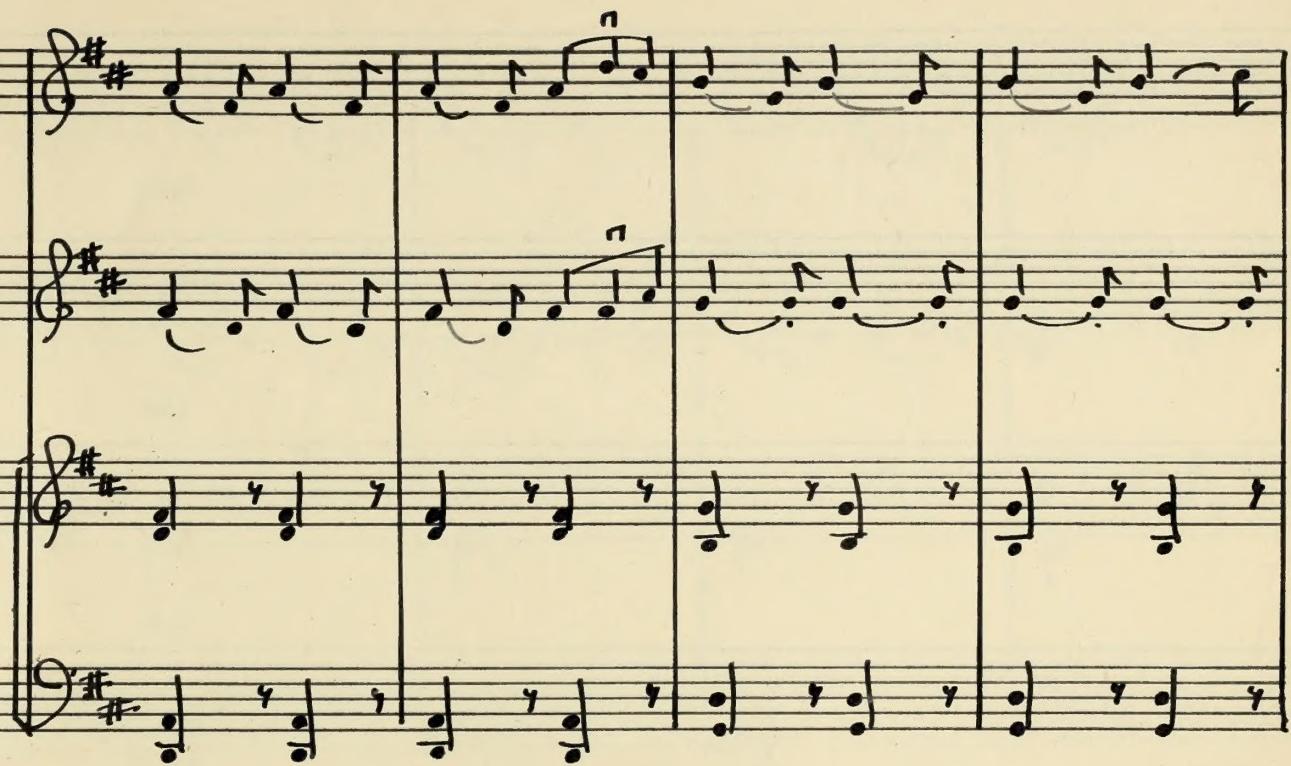
#d.

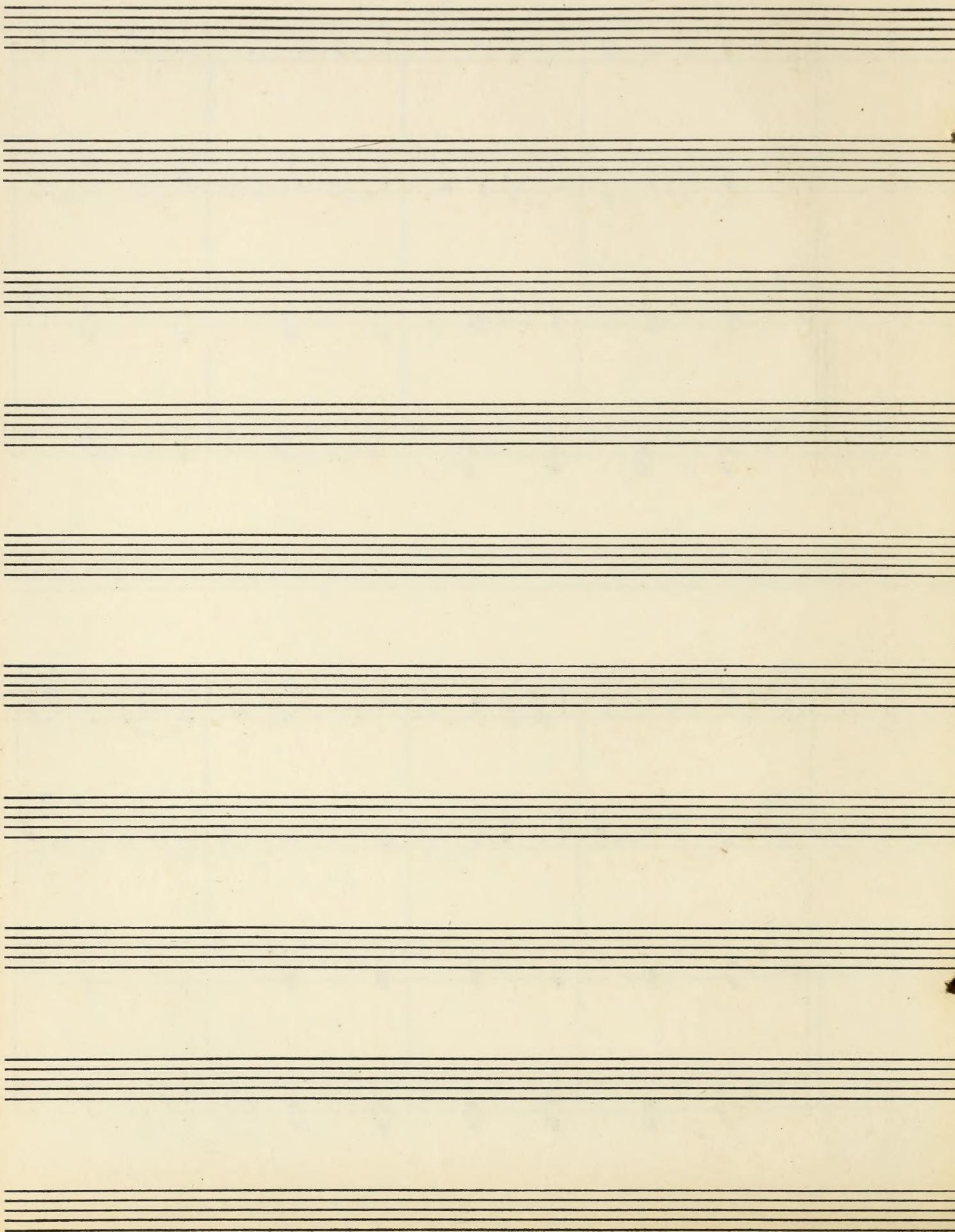
#d.

#d.

#d.

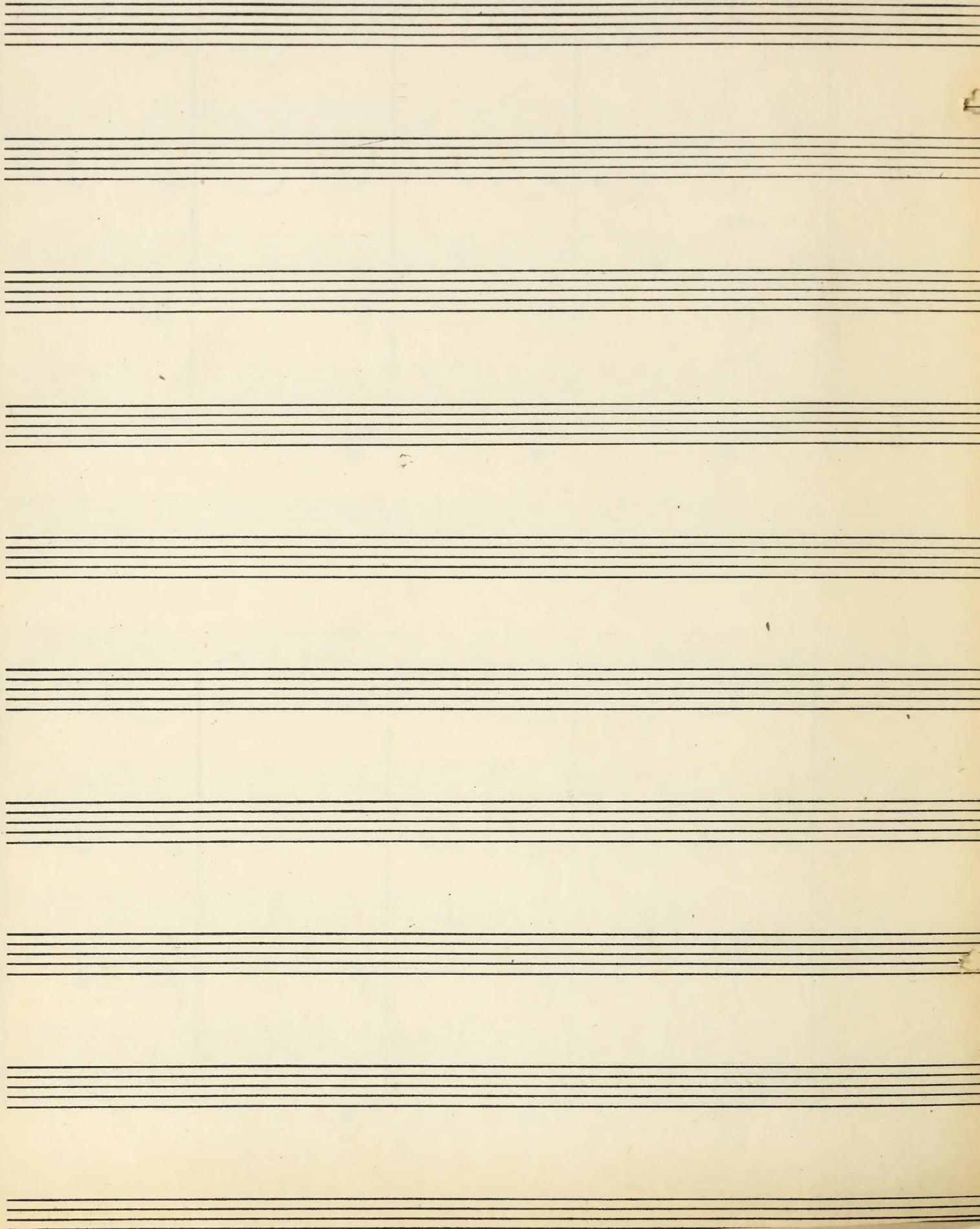






Handwritten musical score for four voices. The key signature is G major (one sharp). The time signature varies between common time and 3/4. The vocal parts are labeled: soprano (S), alto (A), tenor (T), and bass (B). The bass part includes a basso continuo (BC) staff with a cello-like bassoon part. Measure 1: Soprano: eighth-note pairs, dynamic mfp. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Measure 2: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Measure 3: Soprano: 3/4 time, eighth-note pairs. Alto: 3/4 time, eighth-note pairs. Tenor: 3/4 time, eighth-note pairs. Bass: 3/4 time, eighth-note pairs. Measure 4: Soprano: 3/4 time, eighth-note pairs. Alto: 3/4 time, eighth-note pairs. Tenor: 3/4 time, eighth-note pairs. Bass: 3/4 time, eighth-note pairs. Measure 5: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs.

Handwritten musical score for four voices. The key signature is G major (one sharp). The time signature varies between common time and 3/4. The vocal parts are labeled: soprano (S), alto (A), tenor (T), and bass (B). The bass part includes a basso continuo (BC) staff with a cello-like bassoon part. Measure 1: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Measure 2: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs. Measure 3: Soprano: 3/4 time, eighth-note pairs. Alto: 3/4 time, eighth-note pairs. Tenor: 3/4 time, eighth-note pairs. Bass: 3/4 time, eighth-note pairs. Measure 4: Soprano: 3/4 time, eighth-note pairs. Alto: 3/4 time, eighth-note pairs. Tenor: 3/4 time, eighth-note pairs. Bass: 3/4 time, eighth-note pairs. Measure 5: Soprano: eighth-note pairs. Alto: eighth-note pairs. Tenor: eighth-note pairs. Bass: eighth-note pairs.



O DU LIEBER AUGUSTIN

Flute, Clarinet and piano

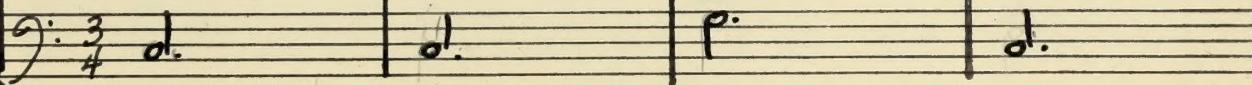
German Folk Song

lightly

Flute 

Clarinet 

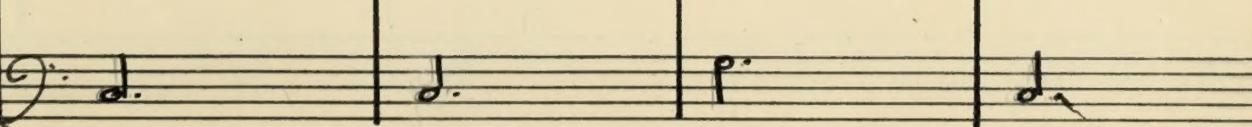
Piano 

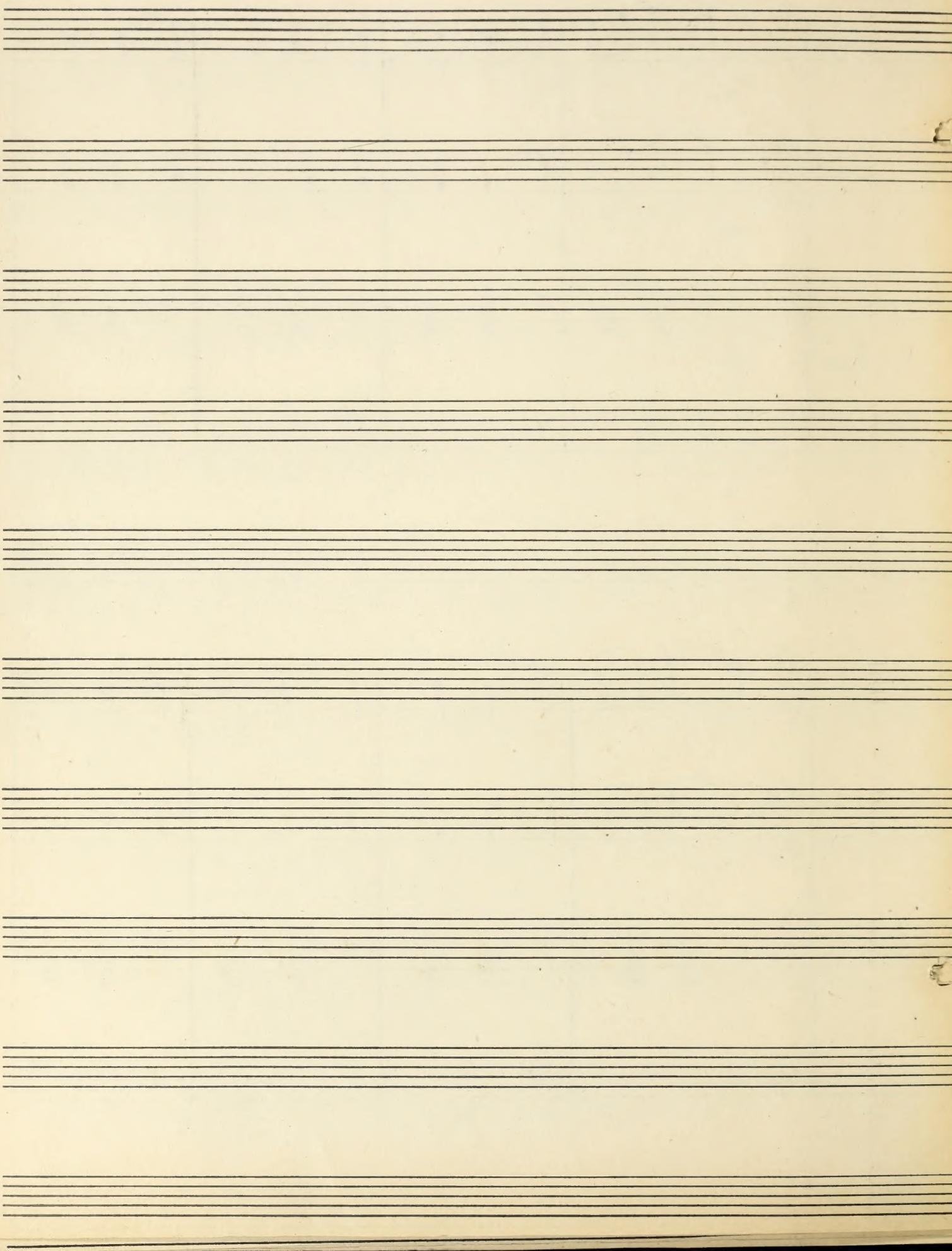






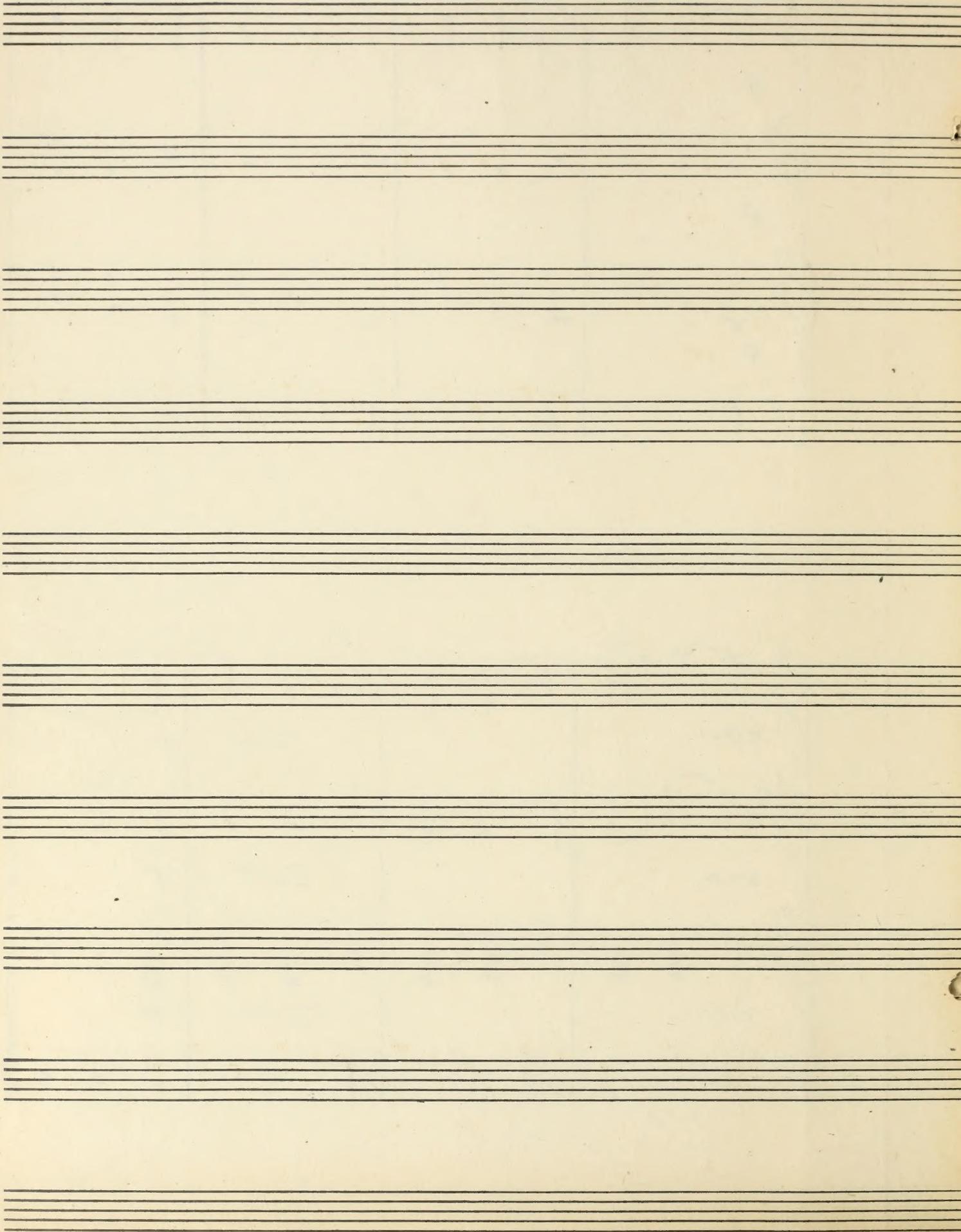






Handwritten musical score for four voices. The music is divided into four measures by vertical bar lines. The first measure starts with a soprano vocal line in common time, indicated by a 'C' at the beginning of the first measure. The soprano line consists of eighth-note pairs connected by curved stems. The dynamic marking 'p' (pianissimo) is placed above the soprano staff. The second measure continues the soprano line with eighth-note pairs. The third measure begins with a bass vocal line, indicated by a bass clef and a 'C' at the start. The bass line consists of eighth notes. The fourth measure begins with an alto vocal line, indicated by an alto clef and a 'C' at the start. The alto line consists of eighth notes.

Handwritten musical score for four voices, continuing from the previous page. The music is divided into four measures. The first measure of this section begins with a soprano vocal line, indicated by a soprano clef and a 'cresc.' (crescendo) marking above the staff. The soprano line consists of eighth-note pairs connected by curved stems. The dynamic marking 'p' (pianissimo) is placed above the soprano staff. The second measure continues the soprano line with eighth-note pairs. The third measure begins with an alto vocal line, indicated by an alto clef and a 'cresc.' marking above the staff. The alto line consists of eighth notes. The dynamic marking 'p' (pianissimo) is placed above the alto staff. The fourth measure begins with a bass vocal line, indicated by a bass clef and a 'cresc.' marking above the staff. The bass line consists of eighth notes. The dynamic marking 'p' (pianissimo) is placed above the bass staff.

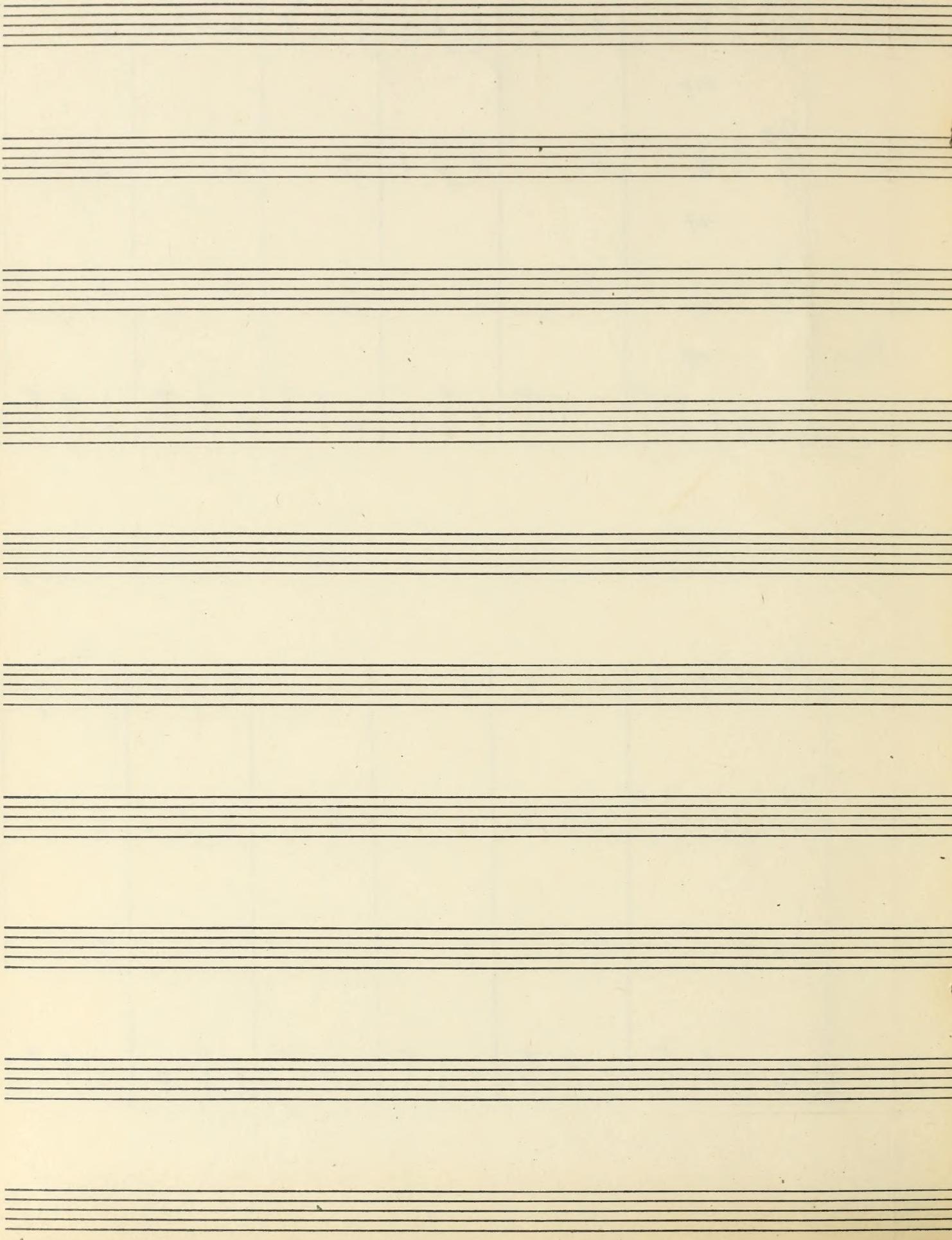


DU, DU LIEGST MIR IM HERZEN
2 Bb Clarinets, Piano German Folk Song

Cl. 1 *Lightly* Cl. 2 Piano

The score is handwritten on four-line staff paper. It features two staves for clarinets and one for piano. The first system begins with a treble clef, a key signature of one sharp, and a common time signature. The piano part uses a bass clef and a common time signature. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. The piano part uses a bass clef and a common time signature.

The continuation of the score shows the next section of the piece. It maintains the same instrumentation and key signature as the previous section, with two staves for clarinets and one for piano. The piano part continues its rhythmic pattern of eighth-note chords.



Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four staves. The first staff (Soprano) starts with a forte dynamic (f). The second staff (Alto) starts with a forte dynamic (f). The third staff (Bass) starts with a dynamic (d.). The fourth staff (Bass) starts with a dynamic (d.). The music includes various note heads, rests, and dynamics like "rit." and "f rit.". The bass staff ends with a fermata.

Handwritten musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of four staves. The first staff (Soprano) starts with a dynamic (p). The second staff (Alto) starts with a dynamic (p). The third staff (Bass) starts with a dynamic (d.). The music includes dynamics like "a tempo" and rests. The bass staff ends with a fermata.

THE GYPSY CAMP

Trumpet, trombone, piano

Russian Folk Song

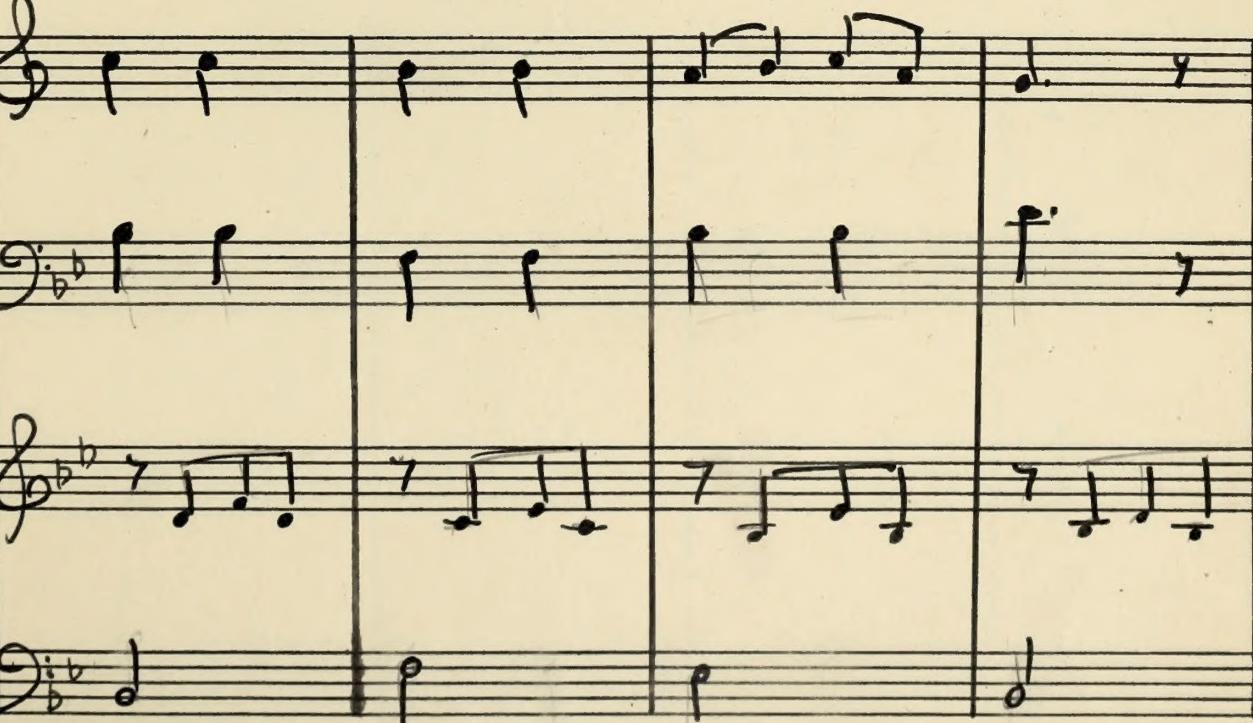
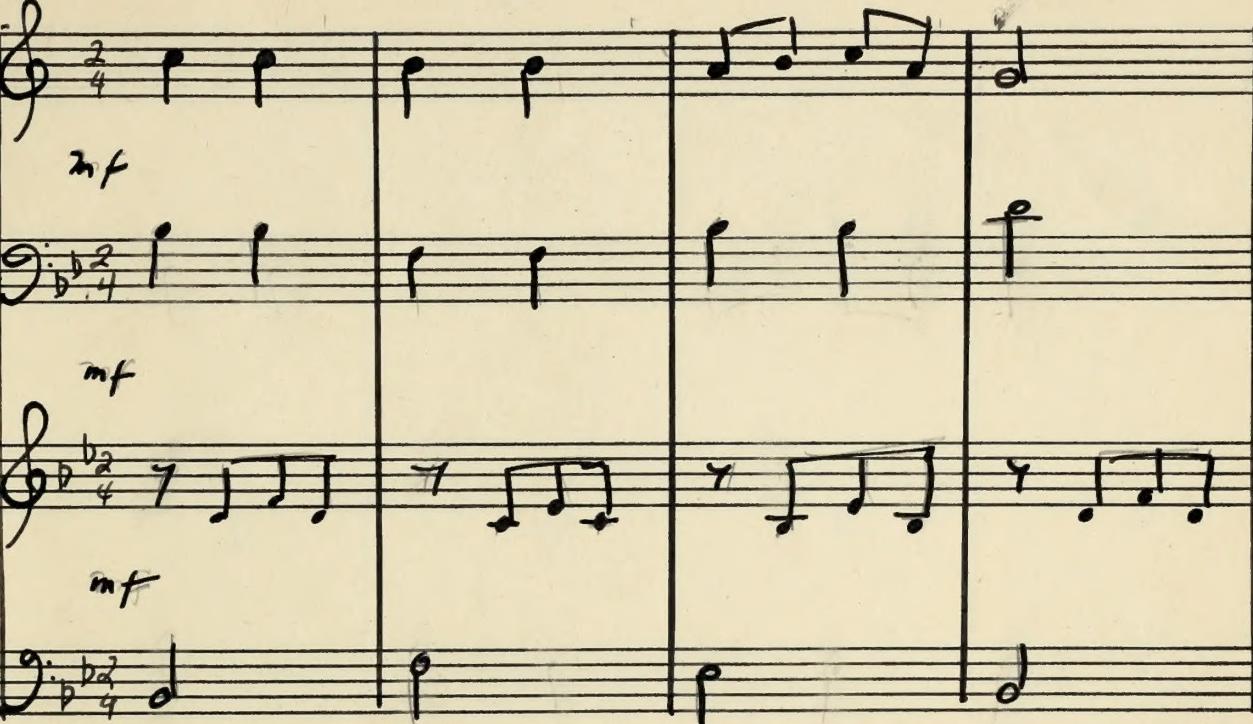
50

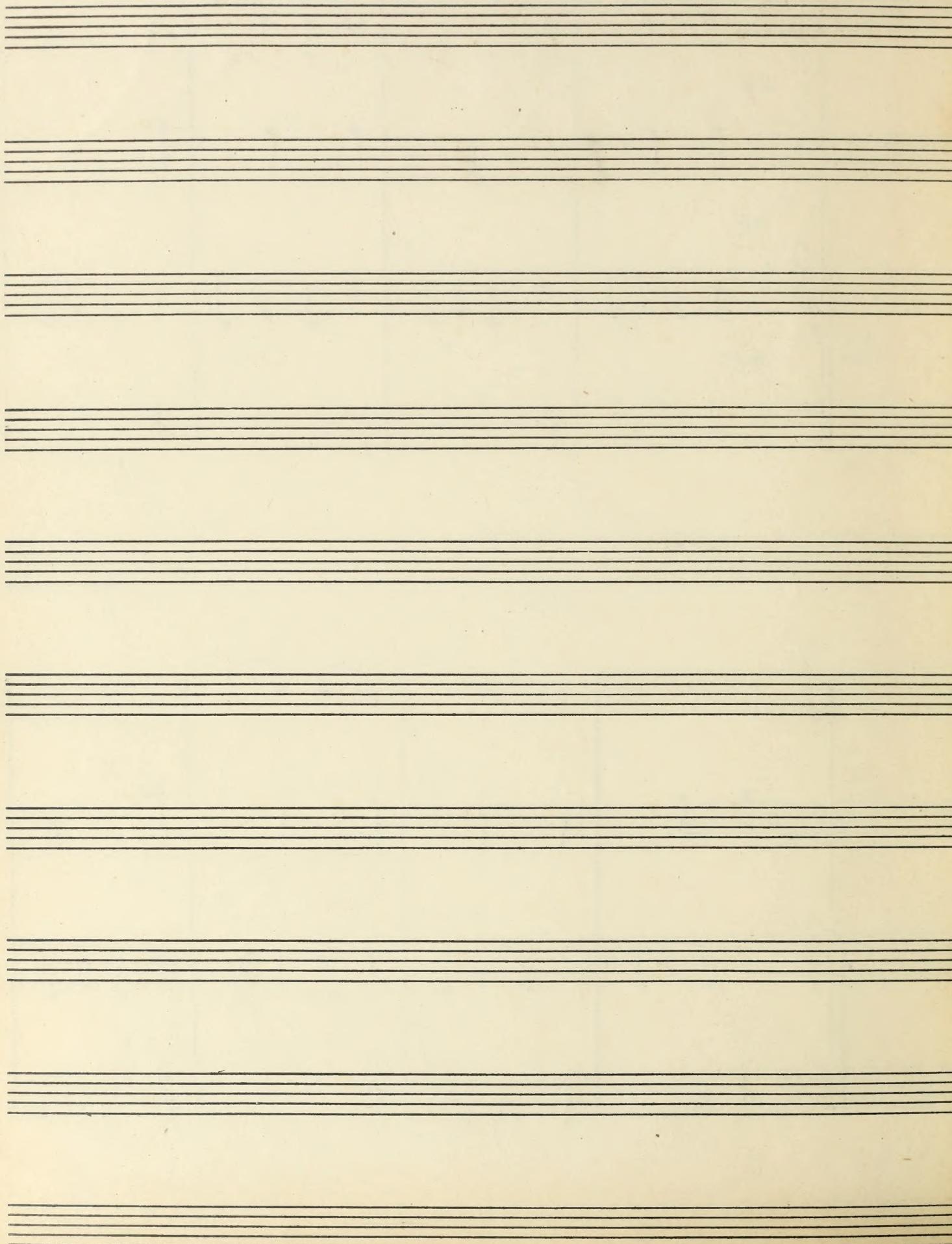
Moderately slow

Trumpet  $\frac{2}{4}$ $\text{F} \# \text{F} \# \text{F}$ $\text{F} \# \text{F} \# \text{F}$ $\text{G} \# \text{G} \# \text{G}$ $\text{G} \# \text{G} \# \text{G}$

Trombone  $\frac{2}{4}$ $\text{D} \# \text{D} \# \text{D}$ $\text{D} \# \text{D} \# \text{D}$ $\text{E} \# \text{E} \# \text{E}$ $\text{E} \# \text{E} \# \text{E}$ $\text{F} \# \text{F} \# \text{F}$

Piano  $\frac{2}{4}$ $\text{C} \# \text{C} \# \text{C}$ $\text{C} \# \text{C} \# \text{C}$ $\text{D} \# \text{D} \# \text{D}$ $\text{D} \# \text{D} \# \text{D}$ $\text{E} \# \text{E} \# \text{E}$ $\text{E} \# \text{E} \# \text{E}$



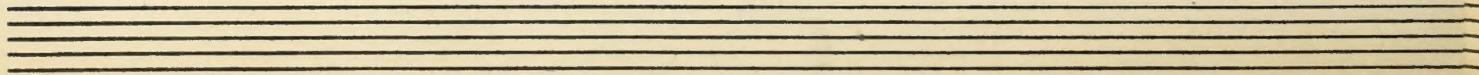
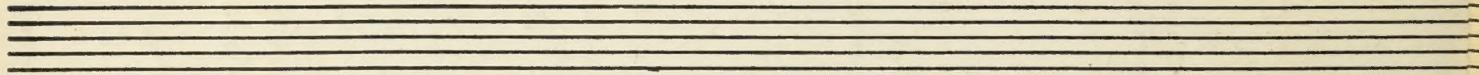
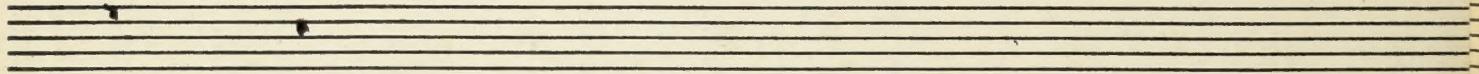
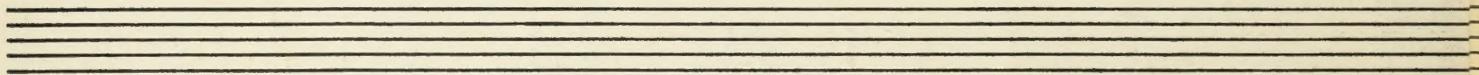
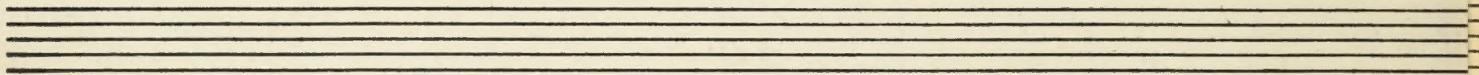
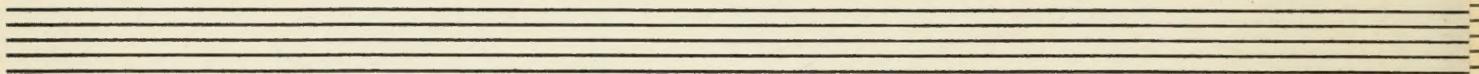
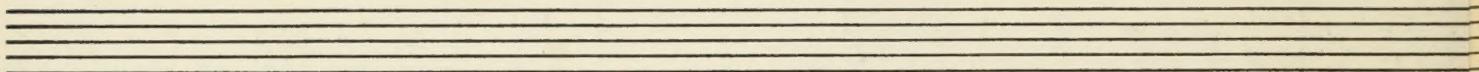
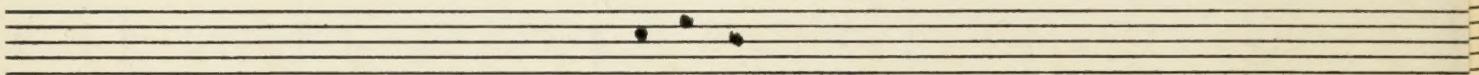
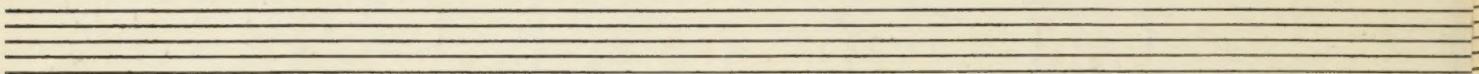
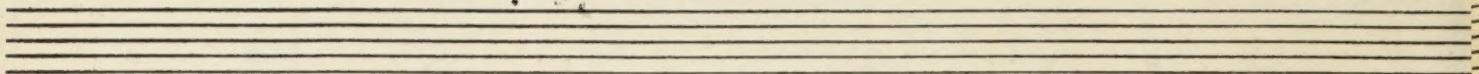


Handwritten musical score for three voices. The top voice (Soprano) has a treble clef, the middle voice (Alto) has a bass clef, and the bottom voice (Bass) has a bass clef. The key signature is one flat. The time signature is common time. The vocal parts are separated by vertical bar lines. The vocal parts are:

- Soprano: Notes: !, ., !, ., !, ., !, .
- Alto: Notes: f, f, f, f, f, f
- Bass: Notes: f, f, f, f, f

Handwritten musical score for three voices, continuing from the previous system. The top voice (Soprano) has a treble clef, the middle voice (Alto) has a bass clef, and the bottom voice (Bass) has a bass clef. The key signature is one flat. The time signature is common time. The vocal parts are separated by vertical bar lines. The vocal parts are:

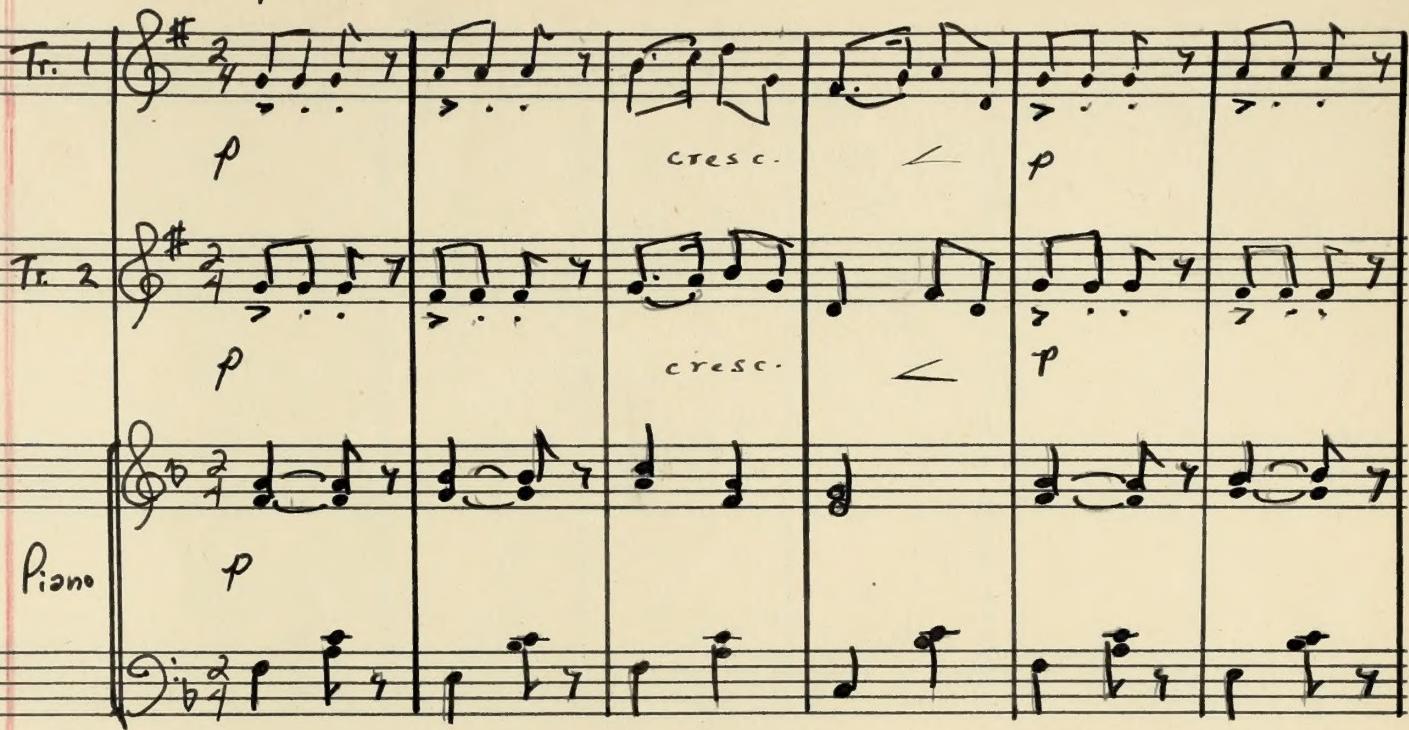
- Soprano: Notes: !, ., !, ., !, ., !, .
- Alto: Notes: f, f, f, f, f
- Bass: Notes: f, f, f, f, f



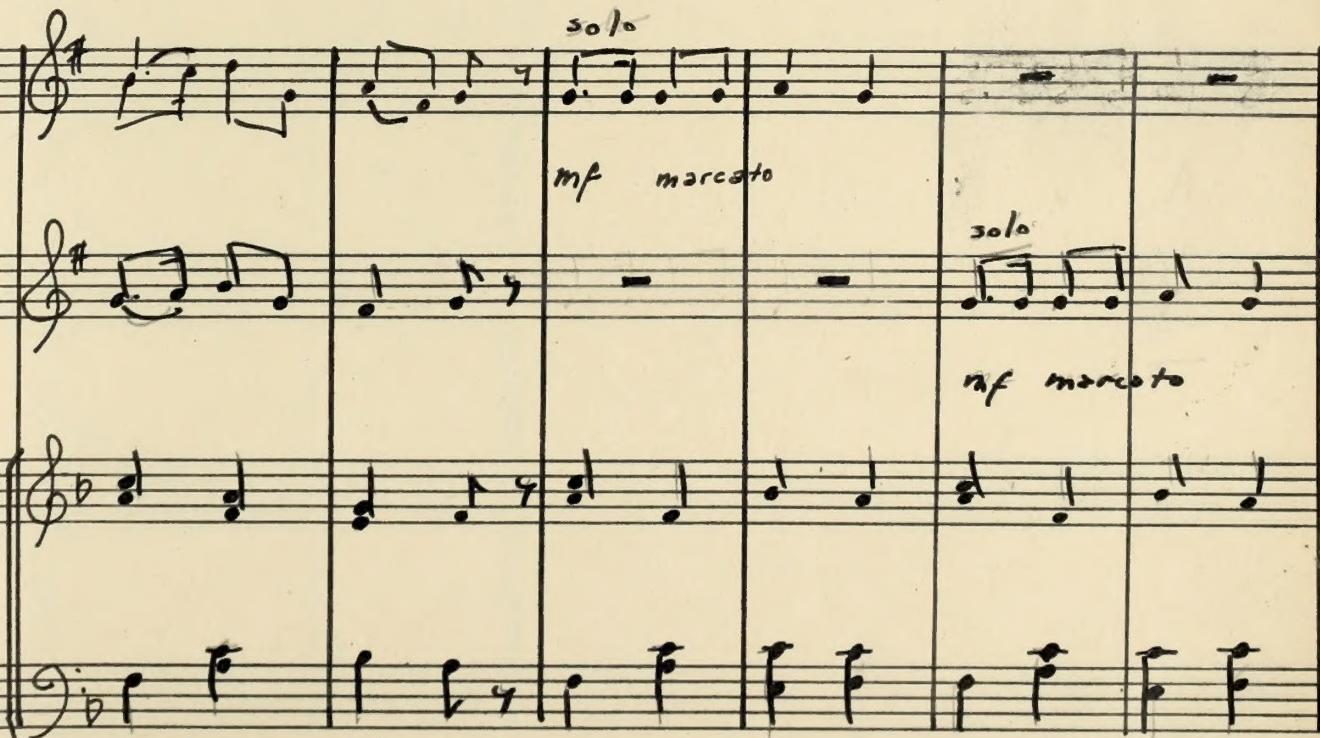
ON THE BRIDGE OF AVIGNON

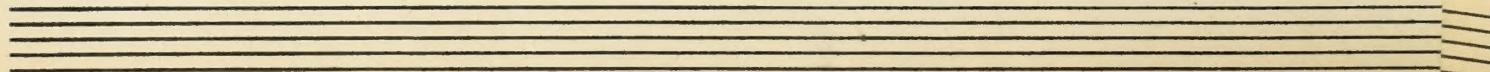
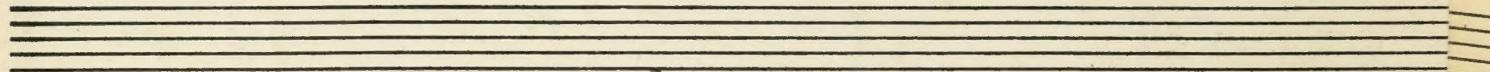
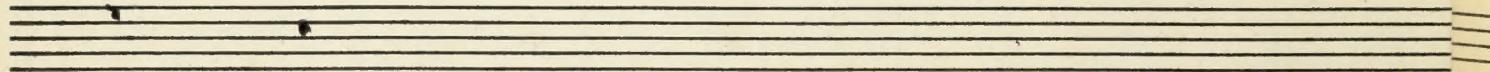
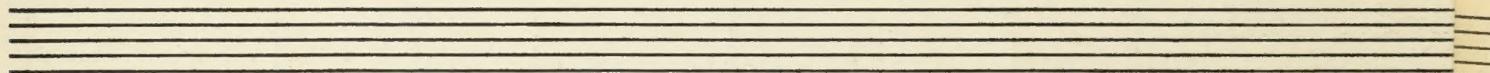
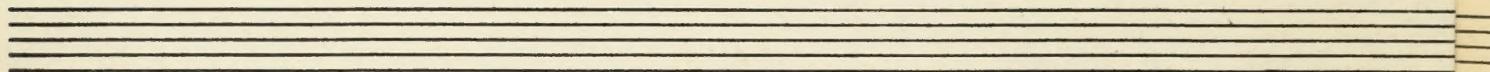
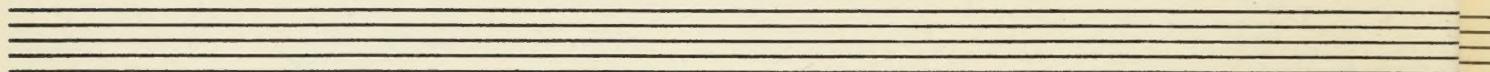
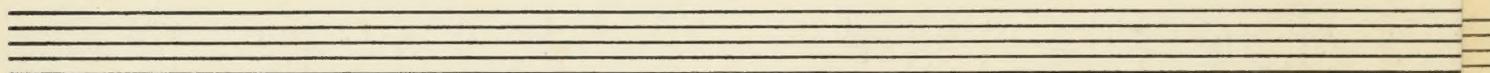
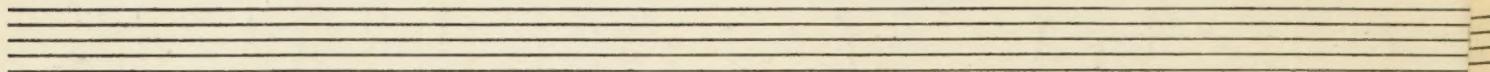
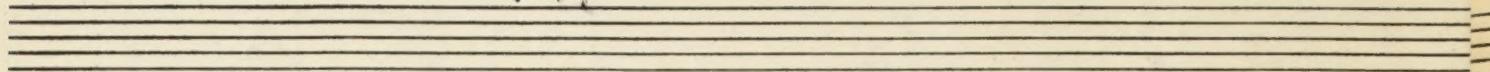
Brightly

2 Trumpets and Piano French Folk Song

T. 1 | 

solo

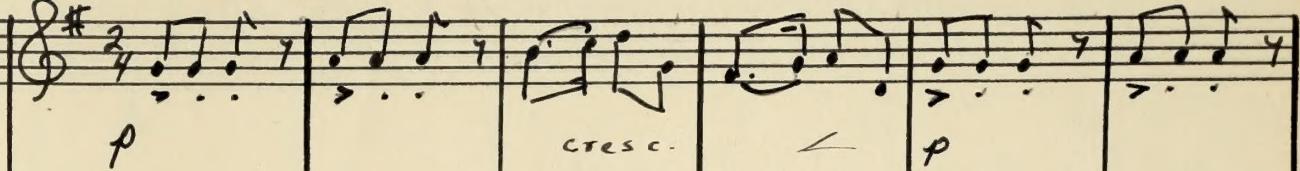
T. 1 | 



ON THE BRIDGE OF AVIGNON

2 Trumpets and Piano French Folk Song

Brightly

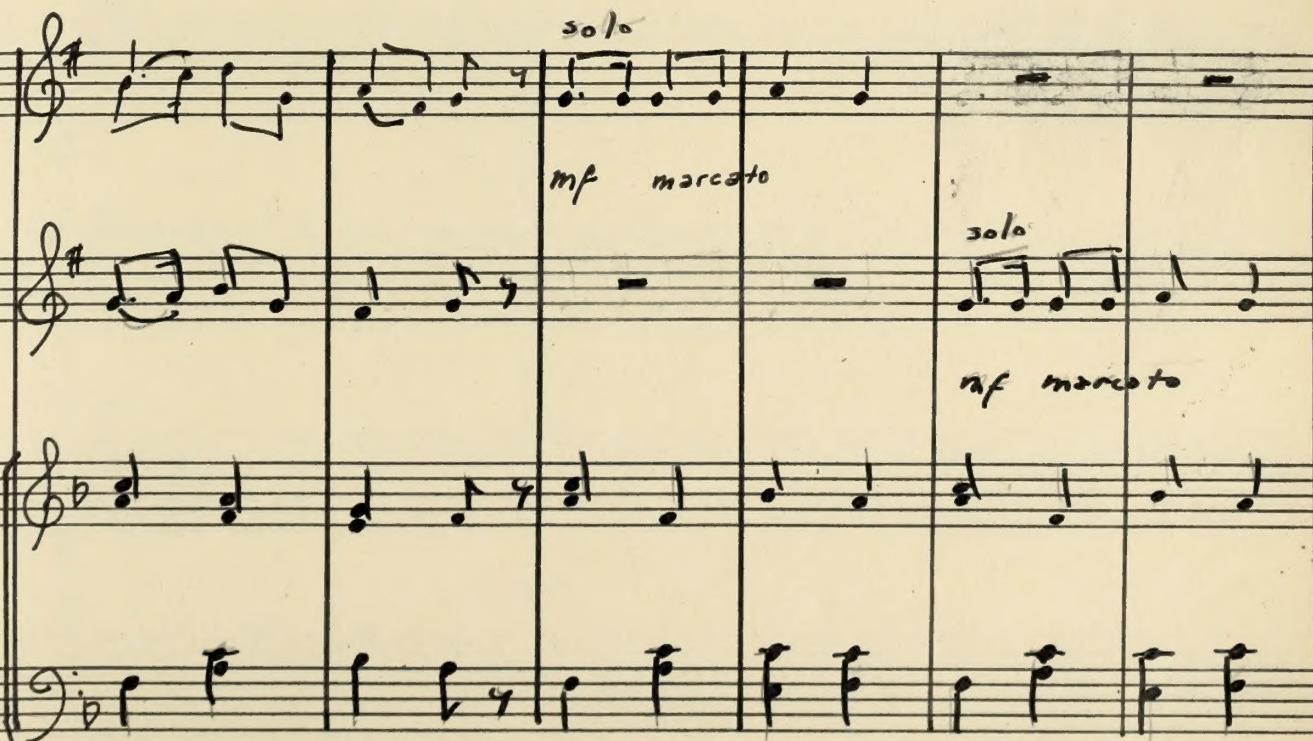
Tr. 1 |  |  | 

solo

mf marcato

solo

mf marcato



E

WHERE HAS MY LITTLE DOG GONE?
Bb Clarinet, tuba, piano — Novelty

54

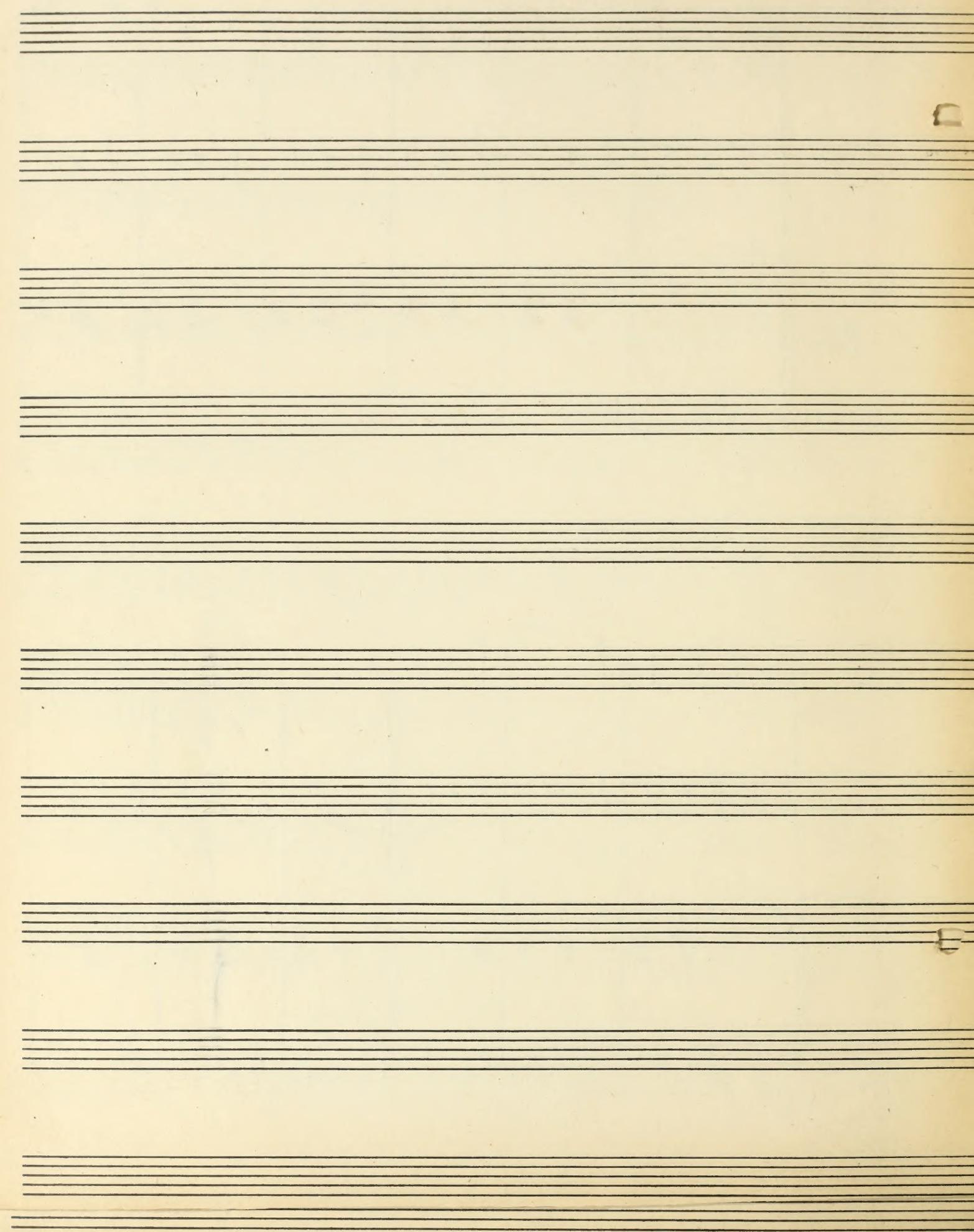
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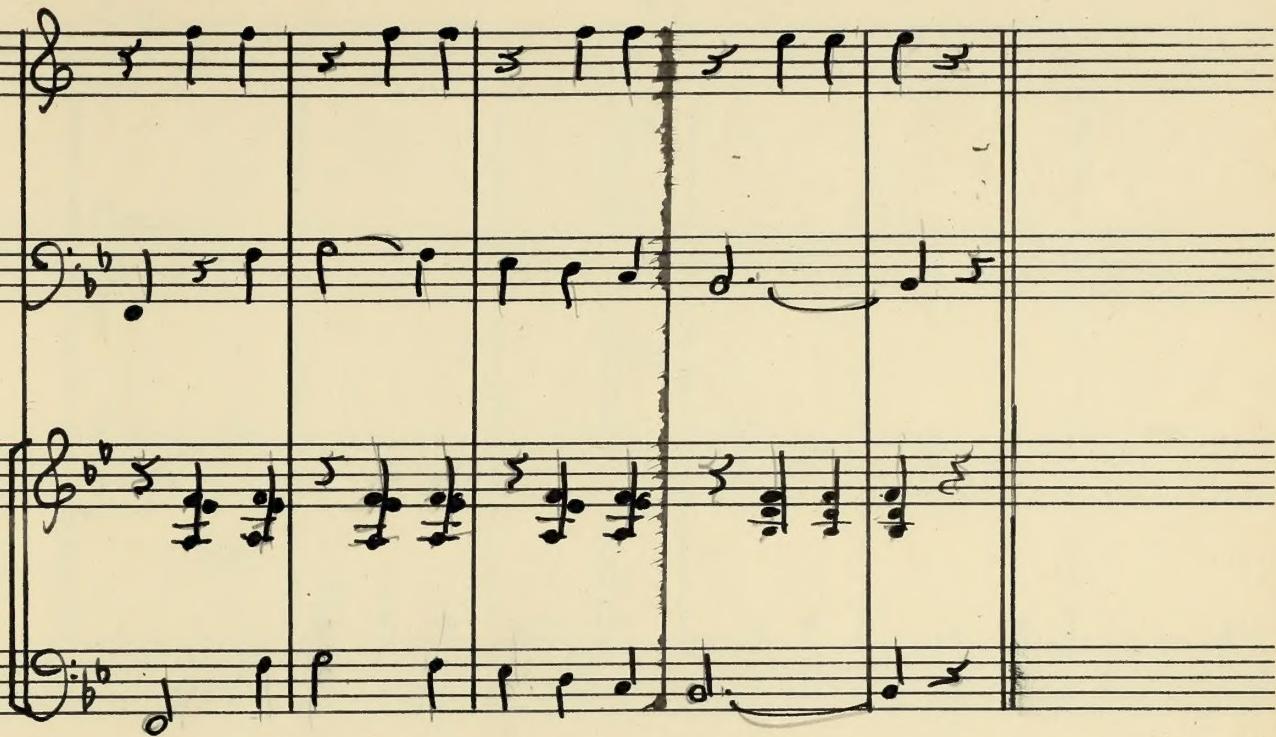
Tuba

Piano

Tuba

Piano

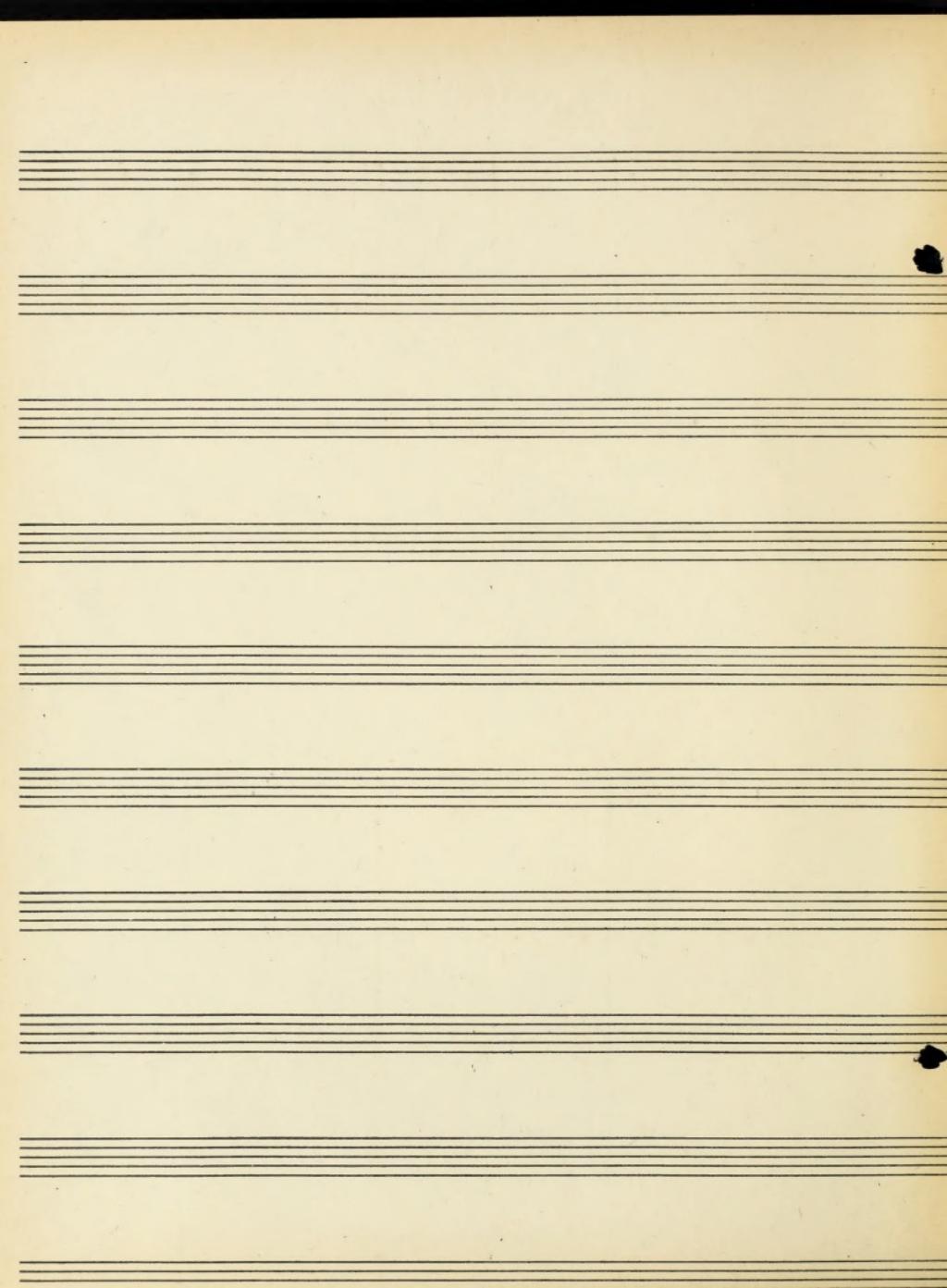


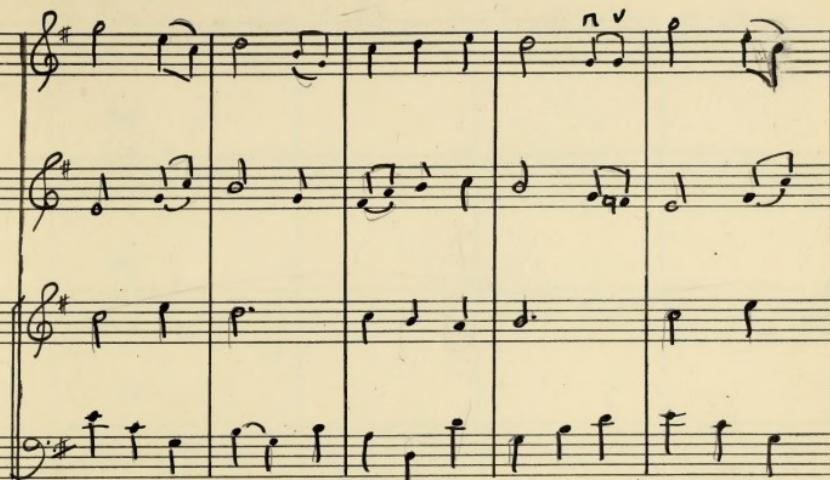


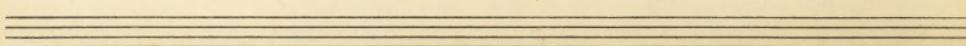
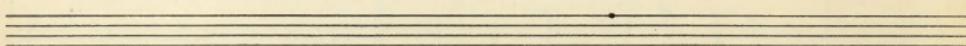
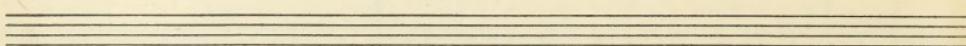
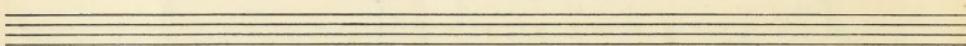
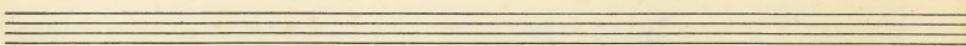
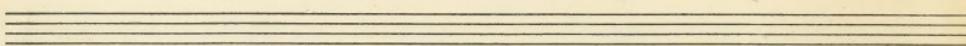
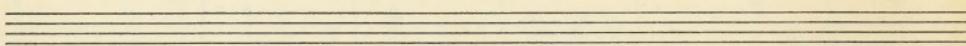
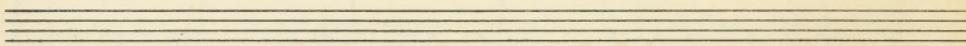
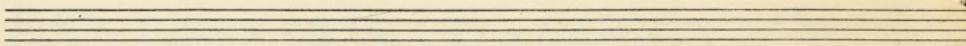
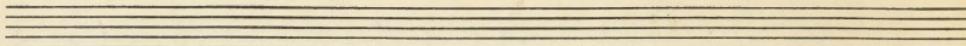
ULLABY - BRAHMS
2 flutes or 2 violins and piano

Handwritten musical score for 'Lullaby' by Brahms, measures 1-4. The score is for 2 flutes or 2 violins and piano. The key signature is A major (two sharps). The time signature is common time (indicated by '4'). The vocal parts (measures 1-2) begin with a rest followed by eighth-note patterns. The piano part (measures 1-2) consists of eighth-note chords. Measure 3 begins with a dynamic 'mp' and eighth-note patterns for both voices. Measure 4 concludes with a melodic line for the voices and eighth-note chords for the piano.

Handwritten musical score for 'Lullaby' by Brahms, measures 5-8. The vocal parts continue their melodic lines, and the piano part provides harmonic support with eighth-note chords. The key signature changes to D major (one sharp).







LONG, LONG AGO
3 flutes or 3 violins and piano

58

T. H. Bayly

Andante

Handwritten musical score for three flutes or violins and piano. The score consists of ten staves of music. The first three staves are for the three instruments, each marked with 'mf'. The fourth staff is for the piano, also marked with 'mf'. The remaining six staves are for the three instruments, continuing the musical line. The music is in common time, with various note heads and stems.

Continuation of the handwritten musical score, consisting of six staves of music for three instruments. The staves are identical in structure to the ones above, featuring eighth-note patterns and sustained notes, with the piano part omitted in this section.

A handwritten musical score for four voices, consisting of five staves of music. The voices are arranged vertically: Treble clef (top), Alto clef, Bass clef, and another Bass clef (bottom). The music is written in common time. The notation includes various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal stems. There are also several grace notes indicated by small vertical strokes above the main notes. The score is divided into measures by vertical bar lines.

SUN OF MY SOUL
Flute, clarinet and piano

Ritter-Mosel

Moderato

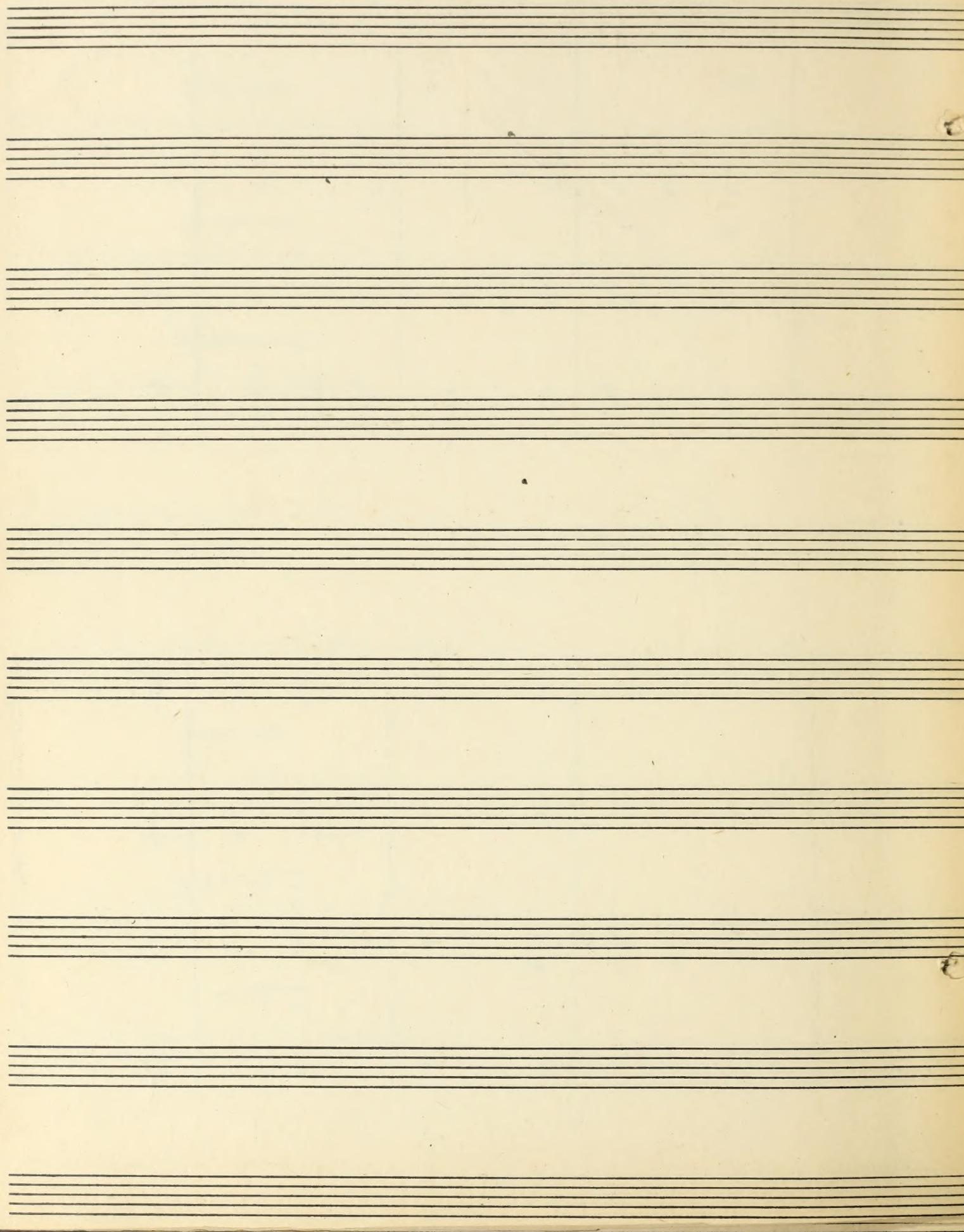
Flute

Handwritten musical score for Flute, Clarinet, and Piano. The score consists of two systems of music. The first system starts with a Flute part in common time (indicated by a 'C'), treble clef, and no key signature. The Flute part has a dynamic marking of *mf*. The second system begins with a Clarinet part in common time, treble clef, and one sharp key signature. The Clarinet part has a dynamic marking of *mp*. The third system begins with a Piano part in common time, bass clef, and one flat key signature. The Piano part has a dynamic marking of *mp*. The music features various note heads, stems, and rests, with some notes connected by horizontal lines.

Continuation of the handwritten musical score. This section contains four systems of music. The top system shows the Flute part in common time, treble clef, and no key signature. The second system shows the Clarinet part in common time, treble clef, and one sharp key signature. The third system shows the Piano part in common time, bass clef, and one flat key signature. The bottom system shows the Flute part again in common time, treble clef, and no key signature. The music continues with various note heads, stems, and rests, with some notes connected by horizontal lines.

Handwritten musical score for three voices. The top voice (treble clef) has a dynamic marking *mp*. The middle voice (treble clef with a sharp sign) has a dynamic marking *mf*. The bottom voice (bass clef) has dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *p*. The score consists of two measures. Measure 1: Top voice has eighth notes. Middle voice has sixteenth notes. Bottom voice has quarter notes. Measure 2: Top voice has eighth notes. Middle voice has sixteenth notes. Bottom voice has eighth notes.

Handwritten musical score for three voices. The top voice (treble clef) has dynamic markings *p*, *p*, *p*, *p*, *p*, *p*, *d*. The middle voice (treble clef with a sharp sign) has dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *d*. The bottom voice (bass clef) has dynamic markings *f*, *f*, *f*, *f*, *f*, *f*, *f*. The score consists of two measures. Measure 1: Top voice has eighth notes. Middle voice has eighth notes. Bottom voice has eighth notes. Measure 2: Top voice has eighth notes. Middle voice has eighth notes. Bottom voice has eighth notes.



SILENT NIGHT
2 Flutes, clarinet, piano

Moderato

Flute 1

Flute 2

Clarinet

Piano

This section contains four staves of handwritten musical notation. The top two staves are for Flute 1 and Flute 2, both in G major (indicated by a 'G' and a 'C' with a sharp sign) and 3/4 time. The third staff is for Clarinet, also in G major and 3/4 time. The bottom staff is for Piano, in G major and 3/4 time. The notation includes various dynamics like 'mf' (mezzo-forte) and 'mp' (mezzo-pianissimo), and specific note heads like 'd.' (dotted half note). The piano part includes a sustained bass note in the first system and eighth-note chords in the second system.

This section contains four staves of handwritten musical notation, continuing from the previous system. The top two staves are for Flute 1 and Flute 2, both in G major (indicated by a 'G' and a 'C' with a sharp sign) and 3/4 time. The third staff is for Clarinet, also in G major and 3/4 time. The bottom staff is for Piano, in G major and 3/4 time. The notation includes various dynamics like 'mf' (mezzo-forte) and 'p' (pianissimo), and specific note heads like 'd.' (dotted half note). The piano part includes eighth-note chords in the first system and sixteenth-note patterns in the second system.

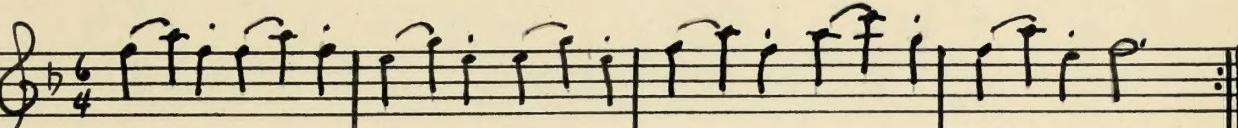
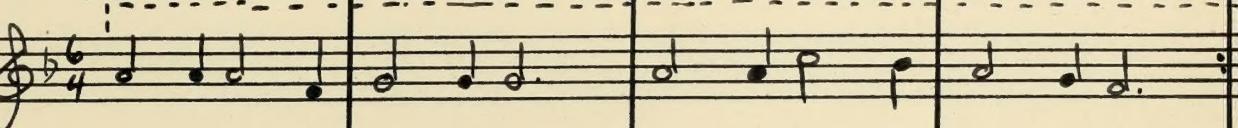
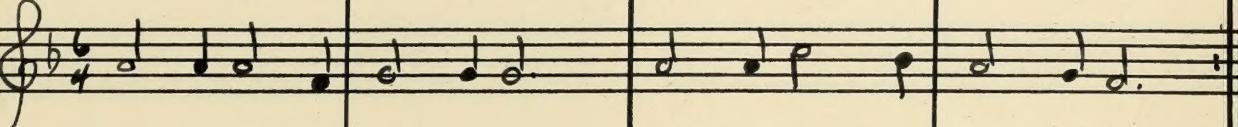
Handwritten musical score for five voices. The music is written on five staves, each with a different clef: Treble (G), Bass (F), Alto (C), Tenor (B), and Bass (F). The time signature is common time (indicated by a 'C'). The key signature changes throughout the piece, indicated by various sharps and flats. The vocal parts are mostly homophony, with some rhythmic variations and rests. The bass part at the bottom provides harmonic support with sustained notes and rhythmic patterns.

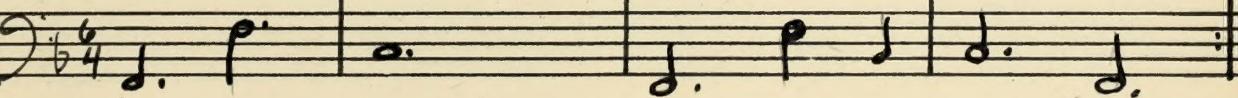
Handwritten musical score for five voices, continuing from the previous system. The staves and clefs remain the same: Treble (G), Bass (F), Alto (C), Tenor (B), and Bass (F). The time signature is common time. The vocal parts continue their melodic and harmonic lines. The bass part at the bottom maintains its rhythmic and harmonic function. The score shows a progression of chords and melodic motifs across the five voices.

JESUS, LOVER OF MY SOUL
Flute, cello and piano duet

64

Moderato

Flute | 
 Cello | 
 Primo | 
 Secondo | 

 | 
 | 

Handwritten musical score for two voices (I and II) in G minor. The score consists of four systems of music.

- System 1:** Treble clef, dynamic p . Eighth-note patterns: ff , fff , ff , fff , ff , fff .
- System 2:** Bass clef, dynamic p . Eighth-note patterns: ff , ff , ff , ff , ff , ff .
- System 3:** Treble clef, dynamic p . Eighth-note patterns: r , r , r , r , r , r .
- System 4:** Bass clef, dynamic p . Eighth-note patterns: ff , ff , ff , ff , ff , ff .

The score concludes with a repeat sign, a bass note, and a bass note.

WHEN I SURVEY THE WONDROUS CROSS
2 Trumpets, trombone and piano

66

Trumpet 1

mf

Trumpet 2

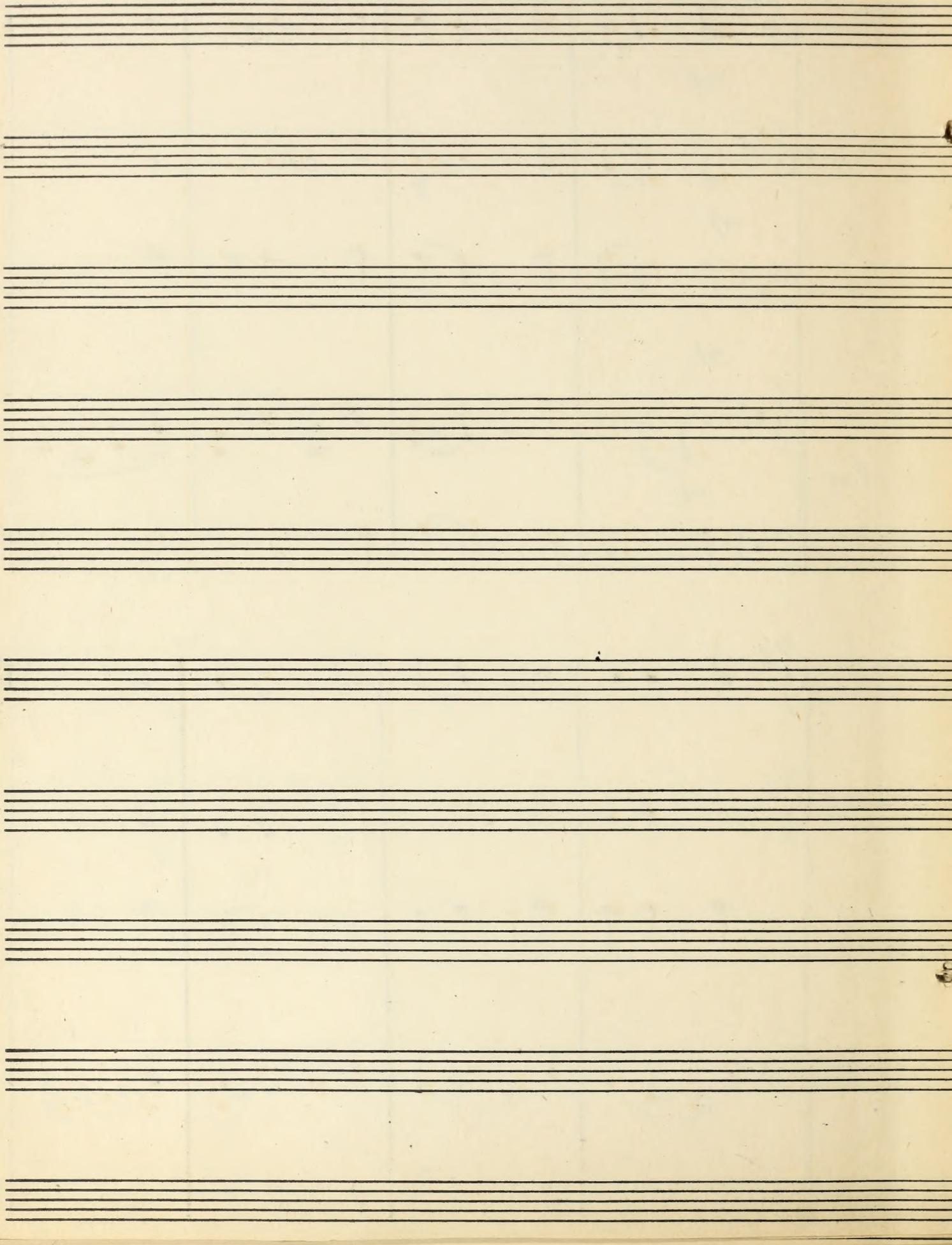
mf

Trombone

p

Piano

mf



A handwritten musical score for four voices. The music is divided into measures by vertical bar lines. The key signature changes between measures 1-2 (F major), 3-4 (G major), 5-6 (E major), and 7-8 (D major). The time signature is common time throughout. The vocal parts are: Treble (Soprano), Alto, Bass, and Tenor (Bassoon). The vocal parts sing in unison. The bassoon part provides harmonic support, often playing sustained notes or simple rhythmic patterns like eighth-note chords.

A continuation of the handwritten musical score from page 67. This system begins at measure 9 and ends at measure 16. The vocal parts (Treble, Alto, Bass, Tenor) continue to sing in unison. The bassoon part maintains harmonic stability with sustained notes and simple chords. The notation includes various note heads, stems, and rests, with some markings like exclamation points and question marks indicating performance dynamics or specific articulations.

NEARER MY GOD, TO THEE - Lowell Mason

2 Bb Cornets, 2 Trombones and Piano
(Baritones may be substituted for trombones)

Andante

The musical score consists of five staves of handwritten music. The first three staves are for brass instruments: Cornet 1, Cornet 2, and Tromb. 1. The fourth staff is for Tromb. 2. The fifth staff is for the piano.

Cornet 1: Treble clef, key signature of one sharp (F#), time signature 6/4. Dynamics: *mp*.

Cornet 2: Treble clef, key signature of one sharp (F#), time signature 6/4. Dynamics: *mf*.

Tromb. 1: Bass clef, key signature of one sharp (F#), time signature 6/4. Dynamics: *mf*.

Tromb. 2: Bass clef, key signature of one sharp (F#), time signature 6/4. Dynamics: *mf*.

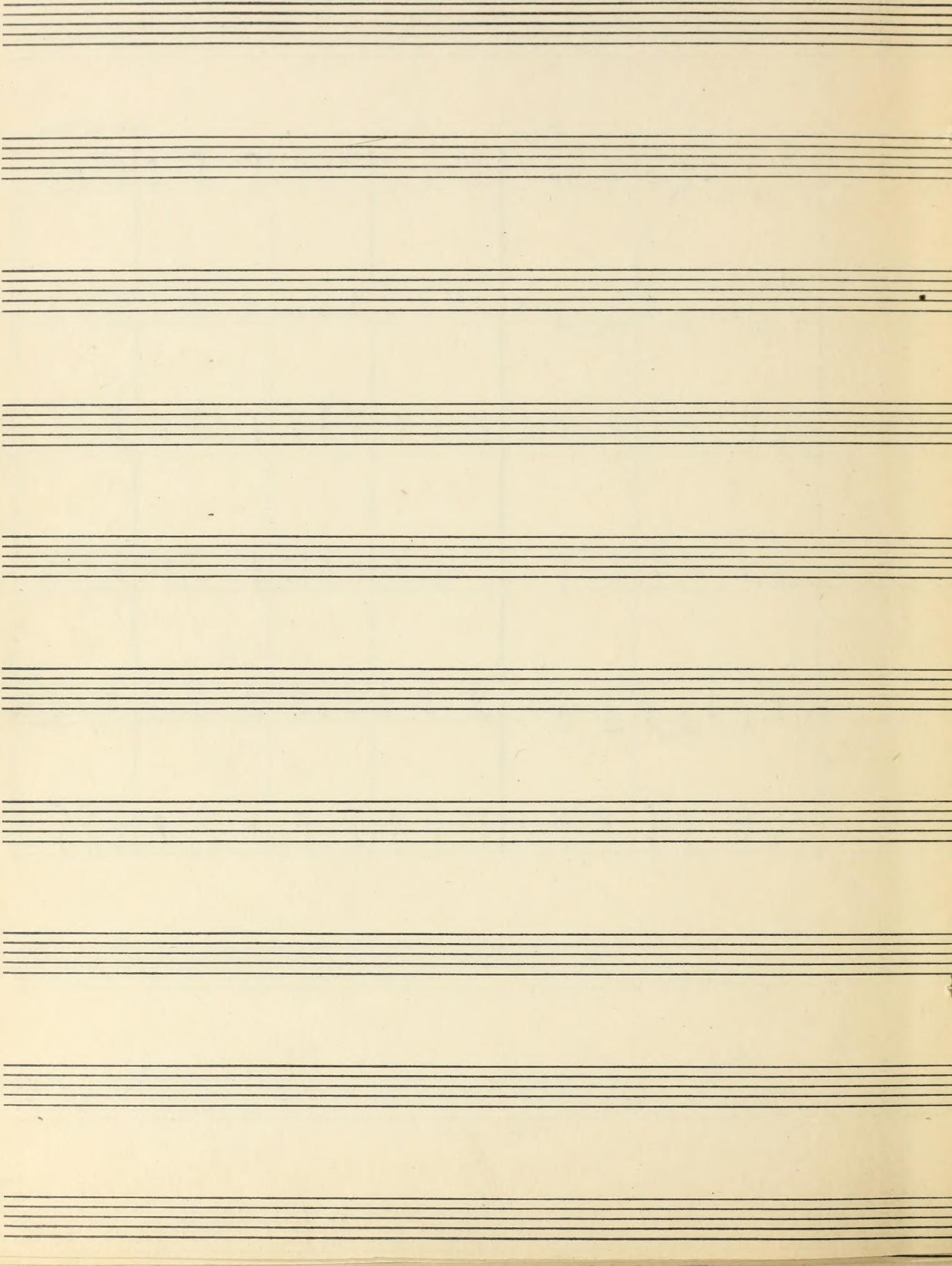
Piano: Treble clef, key signature of one sharp (F#), time signature 6/4. Dynamics: *mf*.

The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measures are separated by vertical bar lines, and measures 11 and 12 are indicated by double bar lines with repeat dots.

A handwritten musical score consisting of five staves. The top staff uses a treble clef, the second staff a bass clef, the third staff a bass clef, the fourth staff a treble clef, and the fifth staff a bass clef. The key signature is one sharp. The time signature varies by measure. The score concludes with a "Fine." ending and then continues with a "D.S. al Fine" ending.

Fine.

D.S. al Fine



CHAPTER VI

CONCLUSION

The preceding chapters have presented the need for instrumental ensembles, and have stressed the social, musical, and civic values inherent in such experience.

However, a survey and analysis of the material available for beginning ensemble groups indicated a need for attractive material written on a level suitable for the elementary grade student.

In recognition of this need, the author has presented a number of sample ensemble arrangements designed to meet the requirements of this age group.

Although the material included herein has not, as yet, met the test of public school use, it is hoped that it represents at least a small step toward the general improvement of ensemble literature.

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TRANSLATION

...referred united personnel-like and introduction was making
...it is designed to be done in the offices, where
...they will be tell.

Another item to also will be done--(AM) which includes
...the introduction of new types of paper, including

folders manufactured only in gold-colored plastic--which includes
...new types of paper for newspapers, etc. etc.

Another item to also will be done--"Type" tests of the new
...machines, which is similar to the tests of the old
...models, which are now being used. AM

Another item to also will be done--"Type" tests of the new
...models, which are now being used. AM

Another item to also will be done--"A" standard procedure
...which is designed to be followed in the introduction of the new

models, which is now being used--"A" standard procedure
...which is designed to be followed in the introduction of the new

models, which is now being used--"A" standard procedure
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Robert King, 7 Canton Street, North Easton, Mass.

Leeds Music Corp., RKO Bldg., Radio City, New York 20, N. Y.

McGinnis and Marx, 106 Waverly Pl., New York 3, N. Y.

Mercury Music Corp., 47 W. 63rd St., New York 23, N. Y.

Mills Music, Inc., 1619 Broadway, New York 19, N. Y.

Music Press, Inc., 130 W. 56th St., New York 19, N. Y.

Neil A. Kjos Music Co., 223 W. Lake St., Chicago 6, Ill.

Oliver Ditson Co., 1712 Chestnut St., Philadelphia 1, Pa.

Rubank, Inc., 736 S. Campbell Ave., Chicago 12, Ill.

Sam Fox Publishing Co., RCA Bldg., Radio City, New York 20,
N. Y.

Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

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